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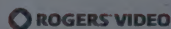
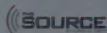
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AND YOU ARE...?



RYLAN STOCK
"The Human Guinea Pig"
(www.insane-entertainment.com)

Why do people want to watch you hurt yourself?

I think people just like danger, the idea that someone might get hurt. The chance that something might go wrong. You want to have a story to tell that you were there when someone got hurt, or at least did something amazing.... It's a new form of slapstick. Buster Keaton and The Three Stooges got smacked by brooms, and we get punched by boxers or tackled by football players. It's all slapstick.

What's the most painful thing you've ever done?

We tested pepper spray. I tested a series of police weaponry, lasers, rubber bullets, all kinds of fun stuff. And we brought in a spe-

cial pepper spray that was twice the power of the stuff police carry. Normal pepper spray is 500,000 Scoville heat units; we brought in a million Scoville heat units, and emptied almost an entire canister on my face, and it was dripping off of me into my armpits. It was extremely painful, about 45 minutes of just burning. It took about an hour before it wasn't painful. Your eyes are fine within 20 minutes, but your pores absorb it and your face is burning.

Is there anything you won't do?

We do a lot that's dangerous, and what you don't see are the ambulances and paramedics standing by. We assess all the risks ahead of time, so we're not just running in blind and doing something crazy. So far

we've got a pretty good track record, and when one of our writing team comes up with something, we pretty much just go for it. There are things I wish I wouldn't have done. What sets your show (Guinea Pig on The Discovery Channel) apart from Jackass and Mindfreak and the like?

What sets us apart is the educational aspect of it. People are actually learning something. We're not doing it just for the sake of getting hurt. These studies we do are genuine studies that universities and police forces use. These are genuine tests that need to be done for educational purposes.

MATTHEW HALLIDAY
PHOTO BY MERYL LAWTON

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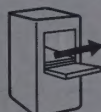
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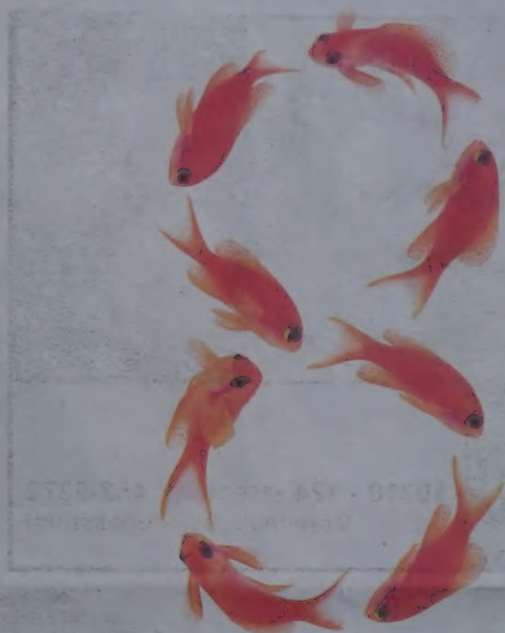
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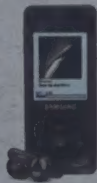
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SUNDAY, AUG 19 Finalists at the Edmonton Dragon Boat races head for the finish line at Government House Park.

HARPER'S ALPHABET SOUP

ABOUT 50 EDMONTONIANS GATHERED ON SUNDAY TO PROTEST the Security and Prosperity Partnership (SPP) discussions between Stephen Harper, George Bush and Mexican president Felipe Calderon in Montebello, Quebec.

Local organizer Megann Christensen described the Edmonton event as pretty successful, given the low media coverage of SPP prior to the meeting, and the geographical distance from the meeting itself. Christensen and her co-organizer Aaron Skaley focused on the oils sands and the potential for lowering environmental standards under this agreement as a way of bringing the impacts home to Albertans.

SPP is another alphabet soup of deregulation and integration similar to the objectives of NAFTA (North American Free Trade Agreement) and TILMA (Trade, Investment and Labour Mobility Agreement).

Like TILMA, which was never discussed in the Alberta Legislature, SPP has never been publicly debated in Canada, the United States, or Mexico.

The spin from Harper's office is that the SPP meeting "isn't very interesting," and mostly about bureaucratic regulations.

Given that the clashes between protestors and security and that the riot squad stopped Maude Barlow from delivering a 10,000-signature petition to the meeting leaders and the protestors themselves were highly controlled and policed, Harper and the RCMP must have thought something big was happening.

And we'll be hearing more about this. At the insistence of all the federal opposition parties, there will be three days of federal government committee hearings on the partnership in the spring.

BARGAIN OF THE QUARTER-CENTURY

ON APRIL 21, 2005 STEPHEN HARPER ADDRESSED CANADA FROM Parliament Hill, giving his reaction to the Liberal sponsorship scandal. He promised to "build a united Canada where Liberal corruption has no place whatsoever."

We're reminded of Harper's promise this week, as nine federal buildings, including Edmonton's Canada Place (that multi-tiered pink eyesore on Jasper Ave. and 97th St.) are being sold to Vancouver-based Larco Investments for \$1.65 billion, or \$350 million below what BMO and RBC have determined was market value—a great deal for the taxpayers, right? Well, the reports the banks prepared haven't been released to the public, so who knows.

Even more dubiously, the buildings will be leased back by the feds over a 25 year period.

This is sort of like selling your house, only to rent it back from the new owner at an inflated rate. The government says it will make money on the sale. But critics, from economists to opposition parties, find that questionable, especially since the deal is a "triple net" lease, meaning that taxes and maintenance fees will still be paid for by the government, not the new owners (Larco will at least be responsible for major renovations).

The justification for the sale, according to Public Works Minister Michael Fortier, is that the buildings are old and in disrepair. "The government has not always taken care of its buildings in the same way as a traditional real-estate owner," he told the *Globe and Mail*.

Et tu, Harper et al?

HEY, WHAT ARE YOU GUYS TALKING ABOUT?



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"I'VE HEARD IT'S NOTHING. A COUPLE HUNDRED? IT'S SAD."

- Prime Minister Stephen Harper on Monday, Aug 20, commenting on the protests against the Security and Prosperity partnership summit in Montebello, Quebec. According to the CBC, the protests on Monday attracted approximately 1,200 demonstrators.

Harrying the Henderson Election 2007: We talk to candidates so you don't have to

LOCAL THEATRE DIRECTOR BEN HENDERSON will make his third attempt at the coveted Ward 4 seat this municipal election.

With the exit of long-time left-leaning councillor Michael Phair, the downtown race has heated up earlier than those in other wards. Henderson faces incumbent Jane Batty, aboriginal activist Lewis Cardinal, and accountant Debbie Yeung. Although he came in third behind Phair and Batty in 2003, he isn't taking any chances and has been door-knocking since April.

Despite two failed bids, Henderson has kept his hand in civic affairs. He chaired the Federation of Community Leagues' planning committee and was vice-president of the Edmonton Arts Council. Politics are no doubt never absent in the Rossdale home he shares with his wife Laurie Blake-man, MLA for Edmonton-Centre. He's also a trained mediator, which informs his solution to controversial developments proposed in older neighbourhoods, specifically the

ing about this, is that somehow these are frills that we can't afford. That we shouldn't be building the art gallery until we can fix the potholes. Absolutely, we should fix the potholes [but] I'm not convinced that this manic focus on moving our cars around is affordable or the best way to go. It is time we realized we are a big city and shifted our focus to transit. We can't afford it any other way.

SEE: And you've pushed for more LRT, particularly in getting a stop at the Century Park development. But improving transit means providing proper funding. Where are you going to get the money?

BH: Anybody who says taxes are going to go down in this city is lying. They are just not. My promise is not that your taxes are going to go down, but that your level of service is going to go up and I'm going to do everything I can to make sure that happens... I think we also have to get over this myopic fear about borrowing money.

"Anybody who says taxes are going down in this city is lying."

WARD 4 HOPEFUL BEN HENDERSON

Strathearn Heights Village project at 87 Street and 95 Avenue and a second one at Stony Plain Road and 142 Street. He wants the city, the community and the developers to have early and extensive consultations before confrontations erupt. Here's what the downtown director had to say about new buildings in old neighbourhoods, taxes, and arts funding.

SEE: I'm surprised that you don't have more on arts funding in your platform, given your background. **BH:** It's a given for me, I guess. The arts are where I started on civic issues. Arts is part of a much bigger picture for me that's about quality of life... The real value of the arts to the city is creating a place where people want to live. What I don't buy into, and I know a lot of people are talk-

SEE: In the last election, you said you wanted to protect neighbourhoods from destructive new developments that increase the population density, but you are also against urban sprawl.

BH: I've never said that infill shouldn't happen in mature neighbourhoods. My thinking has changed a little bit on this. We are only going to do infill well if we engage with the community early on. [That] means more neighbourhood planning. Yes, it costs money, but I think it is money well spent. [Look at the North Edge], which is the community north of Grant MacEwan College. Because the community had agreed to where and what should happen, when a Carma project [downtown] came through and they wanted some slight revi-

sions, there was unanimous support from the community, because all the advance work had been done.

SEE: Public consultations are important, but NIMBYism can also blunt the effectiveness of projects. **Greg Barker, the Smart Choices program manager, has said he faces a lot of opposition from neighbourhoods on infill.**

BH: There's a trust bond that's been broken there. I think that Greg is beginning to build that trust back up. This is where it all blows apart:

Smart Choices, with infill, was about medium and low density. High density was never part of that conversation. But talk to councillors and they don't notice that. Talk to developers when they are talking about developments like Strathearn or 142 Street. Those are not Smart Choices projects by definition of what was passed by city council.

SEE: Do you know how you would vote on the Strathearn and 142 Street developments?

BH: I will vote against. I didn't feel I

could say yes to one and no to the other. My arguments are the same on both. I'm not concerned about traffic [because] that traffic is going to have a much bigger impact on the neighbourhood if it has to come down the road from Lewis Estates. I'm not concerned about the height. Once it's up to a certain height, who cares? The idea that we are somehow compromising by taking four stories off, I think we are fighting against the wrong things. I think it has more to do with design.

ANGELA BRUNSCHOT

be a lot less of it in Edmonton if a new pilot project gets funded.

"It's a 911-callable offense," says Mike Nickel, councillor for Ward 5 and the initiative's most vocal supporter.

The one-year pilot program will remove graffiti from private buildings at city cost, but will then require property owners to remove any additional graffiti within two weeks at their own expense or face a fine. Designated graffiti areas for selected artists are also under consideration.

"Quite frankly, I think the City of Calgary approach is better," says Ron Hayter, councillor for Ward 2. Calgary has a "no tolerance" policy that requires removal within three days. Their program has a \$3 million price tag. Edmonton's will cost \$927,200 for one year.

Janice Melnychuk doesn't think

the city has the money, given the budgetary pressures that are already building. She ended the meeting with a simple "Good luck with the budget." Melnychuk is not running for re-election.

Space for community groups

THE EDMONTON WEAVERS' GUILD, along with six other non-profit groups, lost their space in the city-owned Prince of Wales Armoury at 104 St and 108 Ave while the historic building undergoes renovations.

With more than 80 non-profit organizations on the waiting list for city-owned space and given the current housing market, the weavers have been unable to find alternative space for their at-cost weaving classes.

The committee unanimously agreed to look into additional fund-

ing for the group until they can find a permanent home, but made no promises.

ANGELA BRUNSCHOT

Recommend city council fund the anti-idling education campaign?

Ron Hayter	Y
Janice Melnychuk	Y
Michael Phair	Y
Mike Nickel	N

Recommend city council fund the graffiti program?

Ron Hayter	Y
Janice Melnychuk	N
Michael Phair	Y
Mike Nickel	Y

The weekly

VOTE

We sat through city council so you don't have to

TRANSPORTATION AND PUBLIC WORKS COMMITTEE: TUE, AUG 21

Anti-idling education campaign

ALTHOUGH AN ANTI-IDLING BYLAW is still a only a dream for environmental activists, funding for a citywide public education campaign has taken a step forward.

"Personally, I think a bylaw is the best way to go, but this is a good start," says Ed Gibbons, councillor for Ward 3. He's not on the committee, but attended anyway to voice his support.

The anti-idling education campaign will cost \$140,000, including funding for two public opinion polls that will uncover what people think about idling before and after the education campaign.

The committee also tackled on an internal education campaign aimed at its own workers as well as a review of emissions and gas use by city-owned vehicles. A new idling policy on city-owned vehicles is also in the works.

Graffiti removal

WHETHER YOU THINK GRAFFITI is an artform or an eyesore, there might

Free to be put in a cage American ideals mocked by Padilla decision

SUPPOSE YOU HAD SOMETHING OF value.

No, scratch that. Imagine possessing something completely precious, irreplaceable, valuable infinitely beyond any monetary figure. Imagine that this something was passed down to you from generation to generation, each transfer accompanied by an insistent warning that it was to be constantly, vigilantly protected. To allow it to be damaged or destroyed for any reason would make you a laughing-stock, especially among those not fortunate enough to have anything like it. To lose it or give it away out of sheer carelessness would make you the worldwide object of scorn and derision. Generations would roll in their graves at the insult, and your life would be altered irreparably by its loss.

How would you go about protecting such a thing?

Would you entrust that precious thing to the first chimp that came along claiming he felt the same way you did? Would you just write him a blank cheque when he told you, "Oh yeah, this thing, it's pretty precious, and y'know what? I know about some pretty rough characters who've been hanging around, and they'd like nothing more than to take your precious thing and totally wreck it! Don't be scared about that, because I'm here to protect it, and I know how to do that a lot better than you, so you should trust me when I say that what I'm gonna do is totally put it out of reach. I'm gonna put it w-a-a-a-y up out of your and everybody else's reach so that

CRAIG ELLIOT SLO-BLOG

nobody can have it without my say so, because we don't want any one of them bad people I know about to ever get to it and wreck it!"

NO RIGHTS?

United States of America, meet Jose Padilla. If you need proof that the terrorists have won, you will find it written all over his ticking face and within the recesses of his broken mind.

Padilla is a United States citizen and he may even be a terrorist, though the crime he was convicted of last week, "conspiracy to support Islamic terrorism overseas," was a far cry from the charges that initially made him infamous. The day after he was arrested as he boarded a plane at Chicago's O'Hare airport in 2002, then-United States Attorney General John Ashcroft accused him of attempting to explode a crude nuclear device in a U.S. city.

Shortly thereafter, President George W. Bush declared Padilla an "enemy combatant," which meant, Bush's justice department set about arguing, that he could be imprisoned indefinitely, without receiving any of the protections automatically afforded U.S. citizens via their Constitution and Bill of Rights.

Padilla was imprisoned in a naval brig for the next three and a half years without formal charges being laid. It was 21 months before he got to see a lawyer. The details of his

imprisonment are those of an environment constructed to be a living, waking nightmare, involving the most solitary of confinements in a room with the window painted black, no clock or calendar to measure the passage of time, and not so much as a mirror to look at or a mattress to sleep on. The only human interaction he experienced at all was with his interrogators, the people whose job it was to destroy his personhood.

Padilla was eventually charged with a crime, not because of any particular commitment by the Bush administration to the concept of justice or habeas corpus, but because of legal wranglings intended to preserve a lower court's ruling that said Bush could actually do this shit, by not giving the United States Supreme Court the chance to overturn it.

Padilla's imprisonment was so psychologically traumatic that, by the time his lawyers reached him, he was completely unable to participate in his own defence, though he may have caught a break on the original charges, seeing as all the evidence that might have made him out to be the "Dirty Bomber" he was originally accused of being was obtained via torture, either of him or of other "enemy combatants."

WHO'S NEXT?

The jury, it was reported, delivered their verdict wearing colour-coordinated outfits of red, white and blue. This is tied to the freedom of expression bestowed upon them by the First Amendment. In America,

you are free to make a public fool of yourself. Who thinks Americans wouldn't take to the streets en masse to fight for this one if it were threatened?

The right to due process and a speedy trial, or the right to know the charges against you and the right to a lawyer's help in answering them, probably don't mean much to people until they don't have them and they are left without any recourse. But these rights and the others accorded them by the United States Constitution are Americans' most precious thing. Not everyone in the world has them, and as it stands right now, in George W. Bush's eter-

nal war on terrorism, not even U.S. citizens have them. If they can be withheld in one case, they can be withheld in another, and what's a person to do if it happens to them, or their husband or wife, or their son or daughter?

The way to defend these rights, whether against terrorists or overreaching executives, is not by putting them out of reach, but by fighting them as was intended, and by fighting to make sure that everyone enjoys them to their full extent, with no exceptions.



RANT ACID NOISY TOYS

I take the bus every morning and there's always someone sitting there with music blasting from his or her skull! But you can't even call it music: it's just fuzzy, bass-y noise. I always have my headphones in and I can still hear you over my politely quiet volume. Be more considerate. If you want to explode your eardrums, at least turn it up so we can all enjoy the song.

SONIC YOUTH

CLEAR YOUR THROAT

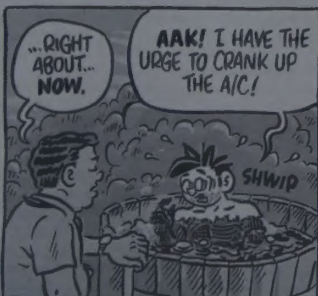
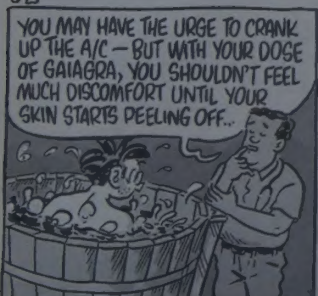
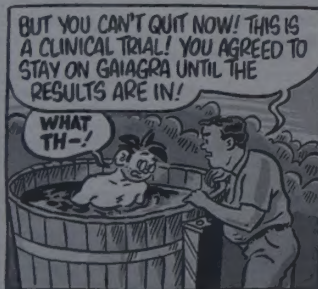
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8/23



Equal opportunity indoctrination

Let's abandon our selective tolerance

THOSE AMONG US WHO CAN'T CELEBRATE diversity have at least to tolerate it if a heterogeneous society like ours is going to function peacefully. We do tolerance relatively well in Canada, a result of our legendary politeness as much as anything built into our Constitution. We may mutter at home or to our friends about differences that annoy or offend us, but as long as the object of our discomfort stays within the law, most of us refrain from open complaint. "Tolerance" is not a nice word, in my estimation, being inherently limited and rigidly formal. "Tolerance" implies grudging acknowledgment of something unpleasant, rather than genuine acceptance of the legitimacy or even equality of a difference. But intolerance is even worse, and Cana-

COMMENT EXILE

teachers provide instruction in their own schools according to the provincial curriculum. Mennonite community representatives refuse to consider either choice, fearing indoctrination of their children in evolution, "acceptance of alternative lifestyles," and sex education. They plan to move to another province, where they can protect the minds not only of their kids, but of their teachers as well. My instinctive reaction when I first read this story was to side completely with the Quebec government. Like many graduates of reli-

gious schools, I have become reflexively hostile to the whole God business, and even the mildest Unitarian can strike me as too doctrinaire.

But there is an aspect to this story that I find even more troubling, and it is what appears to be unequal treatment of this particular religious minority. The same Education Ministry that strictly forbids a handful of Mennonite children to be educated

outside its orbit openly admits that as many as 4,000 students across the province are being taught in unrecognized Evangelical Protestant schools.

Graduates of these institutions do not receive officially recognized diplomas, a distinct disadvantage in the workplace and elsewhere. Yet instead of shutting down the schools or compelling them to adhere to provincial rules, ministry officials have been talking with school representatives for over 15 years to achieve some kind of accommodation. Why the difference? There has been no official explanation. Is it because Evangelical Protestants are somewhat more familiar, if not more mainstream? Are smaller communities not entitled to equal treatment?

It's an issue that surfaces periodically throughout the country. Ontario has been wrestling for years now with accommodation of religious schools other than those of the separate (Catholic) school boards. In this case, teacher certification and failure to teach the provincial curriculum are not really in dispute. And religious minorities, including Jews, Muslims, Hindus, Sikhs and others, ask quite rightly why they should not have the same rights as Catholics.

Here in Alberta, in 1983, the Calgary Public School Board ejected a Jewish school and a couple of Christian schools because of their alleged incompatibility with the Board, even

though those schools employed certified teachers who taught the provincial curriculum. Voters mistakenly believed that taxpayers footed the bill for the schools' supplementary religious instruction, and elected trustees who promised to boot them out.

Meanwhile, Catholic schools, which functioned in much the same way, continued to run their publicly funded boards unmolested.

I am not in any way championing the cause of these schools or their philosophies. I am opposed to religious indoctrination in schools, period, though I do favour the teaching of comparative religious studies (and non-religious philosophies). And the inclusion of Biblical passages in our language arts/literature classes is long overdue, as central as they are to the canon of Western literature.

But preaching is antithetical to modern education, and hiding scientific information (such as evolution or sex education) from children is, in my opinion, unconscionable. My personal preference would be to have all children educated in genuinely public (not Protestant) schools. Children are not chattel and their minds should not be private labs for their parents' or clerics' experiments.

However, if we tolerate—and even officially sanction—one brand of religious indoctrination in our schools, we must tolerate them all, without distinction.

Tolerance means nothing if it extends only to the limits of our comfort zone. The only barrier must be the law, which must be applied without fear or favour.

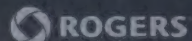
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TOP 10 MOBILE DOWNLOADS

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- 2 Umbrella, Rihanna
- 3 Big Girls Don't Cry, Fergie
- 4 Buy U A Drink, T-Pain
- 5 Summer Love, Justin Timberlake
- 6 Don't Matter, Akon
- 7 T.I. - Big Things Poppin', T.I.
- 8 Paralyzer, Finger Eleven
- 9 Girlfriend, Avril Lavigne
- 10 Makes Me Wonder, Maroon Five

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"Tolerance" implies grudging acknowledgment of something unpleasant, rather than genuine acceptance.

dians tend to be wary of it, particularly where state power is involved.

The 15 families of Quebec's only Mennonite community plan to leave the province because of what they see as government-mandated "religious intolerance." Quebec's Ministry of Education has demanded that community members in Roxton Falls either send their children to public schools or have certified

gious schools, I have become reflexively hostile to the whole God business, and even the mildest Unitarian can strike me as too doctrinaire.

But there is an aspect to this story that I find even more troubling, and it is what appears to be unequal treatment of this particular religious minority. The same Education Ministry that strictly forbids a handful of Mennonite children to be educated

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DIE ROTEN PUNKTE

First they take Edmonton, then they take Berlin

Fringer-lickin' good

Our definitive inventory of the best of Live and Let Fringe

With the final weekend of the Fringe looming before you, *SEE Magazine* has done you the enormous favour of watching and reviewing every single show. (Well, except for one—sorry, *Shortened*; you opened Monday at noon, too late for our deadline.) How did we do it? A team of magical elves, perhaps?

Oho—we wish! Elves don't ask to be paid! No, instead, we've gone in the opposite direction. None of that fairy dust for us—the

reviews you're about to read (or at least skim through, stopping occasionally to read about the one-star shows) were created by a crack 16-member squadron of writers and Fringe enthusiasts who bravely gave up their weekend to watch play after play after play. They fanned out across the Fringe grounds, subsisting solely on chicken bhona and iced cappuccinos, sitting through midnight shows and noon-hour matinees, often both in the same day; they

watched shows by some of Edmonton's most skilled actors and a few shows by brave and/or foolhardy artists who've never been onstage before in their lives.

They saw more than 130 shows in all—what follows is a list of every show that we rated three-and-a-stars or higher. The Fringe cream, as it were. Keep in mind that their opinions are completely subjective, and that while we've tried to be as accurate in our assessments as possible, what

might seem like a work of four-star brilliance to one of our writers might strike you as a zero-star abomination—and vice versa.

More so than during any other time in the theatre season, the Fringe is a huge, active critical conversation, and we're just adding our voice to the din. We're just louder and chattier than most.

Enjoy. And don't let the weather or distrust of the ticket kiosks discourage you: see a play, dammit!

THE ACTING! HACKING! SCHMACKING! REVUE (STAGE 9)

★★★★★

Crude, lewd, and hilarious, this revue features performances by Fred the Carrot, Fat Girl, two one-act plays by Edmonton's Christopher Schultz, and dysfunctional husband-and-wife hosts, played by Christoff Lundgren and Aimee Beaudoin. Music is provided by Die Gretzy Die and the Fabulous 99s.

Stupid but smart, the best parts of the revue (definitely Schultz's two plays) recall the absurdist, surrealist sketch comedy of *Kids in the Hall*, *Monty Python*, and *Mr. Show*. If these guys aren't consistently up to that level yet, chalk it up to youth and inexperience, but they're still damn funny, and only occasionally eye-rollingly so. (A sex song from Fred, a man in a cheap carrot costume, is one low point.)

Charismatic in the extreme, this little cast probably contains a good percentage of Edmonton's more interesting young talents.

MATTHEW HALLIDAY

AFRICAN FOLKTALES WITH ERIK DE WAAL (STAGE 12)

★★★★★

The heads of several African animals—an elephant, a lion, a zebra, a giraffe—lie onstage at the start of Erik de Waal's children's show. Don't be alarmed, though: they're just puppets, and de Waal moves deftly among them as he tells his spellbound audience timeless, traditional fables about the animal kingdom of the sort that have undoubtedly been handed down by generations of African tribespeople. Where did the mosquito get its noise? What was the lion's secret? How did it get to walk, and how did the vulture learn to fly?

De Waal teases and challenges the more precocious members of his young audience, indulging his obvious affection for children and their honesty. This is very enjoyable storytelling that is made in the moment more than rehearsed. De Waal customarily presents two shows at the Edmonton Fringe, and this year is no

exception—he may also be seen at Stage 3, telling tales from Boccaccio's *Decameron*. Don't get the two shows confused—*Decameron* is definitely not for kids.

RICHARD VAN OOSTEROM

ANY SECOND NOW (STAGE 2)

★★★★★

She posits herself as an awkward, neurotic mess, but Joanne O'Sullivan sure knows how to use it, happily guiding the audience through her brief fling with speed and online dating, minor cosmetic surgery, and the disappointment that was her first kiss, which in her adolescent mind she thought would be the event that would finally kick off her adult life. Now *there's* a setup bound to scar a young woman, and O'Sullivan—a self-professed "good girl"—deals with her mortification the way that generations of funny people have, by mining it for comedy gold.

Her choice of subject matter—interwoven anecdotes about her ongoing

struggles as a professional entertainer and a single woman in her mid-30s—could have easily yielded banal, sitcom-style humour, but instead this Toronto actor/writer/comedian is wryly, and at times brutally, funny.

TOM MURRAY

BACK TO METHUSELAH (STAGE 3)

★★★★★

What if you could choose, by sheer force of will, to live forever? That's one of the questions proposed by Shaw's play about man's struggle with his fear of life's end versus the fear of an eternity with one's self.

Cut down from its original 10-hour running time to a much more manageable 80 minutes, this condensed epic takes us on a journey from the far-distant past to the far-flung future.

Shaw's theory that we die long before we can be of any use to society is heady, intellectual stuff, and the company of actors handle the dense text well, presenting us with a simply staged, intense,

intriguing and often humorous summary of Shaw's ideas, with Shaw himself acting as master of ceremonies. Best to see this one while you're still fresh and have all your wits about you.

CASEY GAGNON

BEOWULF (STAGE 11)

★★★★★

Blake William Turner adapts perhaps the oldest English heroic elegy into an action-packed stage show. Beowulf (Bryan D. Webb, not to be confused with the modern dancer, although this guy is pretty nimble too), a hero of the Geats renowned for his prowess in battle, is set to take down the seemingly indestructible beast Grendel (Ryan Ash) and... well, much fighting ensues.

It's hard not to be impressed by this show's smooth, choreographed fight scenes. A backflip? How can someone do that night after night and not get injured or, you know, accidentally punch out another cast member? With minimal props, this group creates a convincing world filled with elements of fantasy, where heroes and villains must battle, and sea monsters still threaten the waters.

You won't find this play listed in the Fringe Festival program guide, but please note that it has replaced *Flowers for Dennis*. It doesn't contain a naked Angelina Jolie like the upcoming *Beowulf* movie does, but it's still damned entertaining. I mean... backflips!

CORY RICHARD

THE BIG STUPID IMPROV SHOW (STAGE 11)

★★★★★

The Big Stupid Improv Show is definitely big, but stupid? Definitely not—at least not in a bad way.

As with the best improv, the actors seem just as surprised by what happens in each scene as the audience does, and yet each new scenario is funnier than even some of the best rehearsed comedies. This is what everybody says about Edmonton improvisers, but it's true: it's hard to believe that something so funny can be invented on the spot without ever resorting to lazy, banana-peel-style slapstick. It's a shame that Nicola Gunn's hotly anticipated new show *The Last Property Office* had to drop out of the Fringe at the last minute, but it's hard to imagine a more entertaining or inspiring replacement than this showcase for some of the festival's best comic talent.

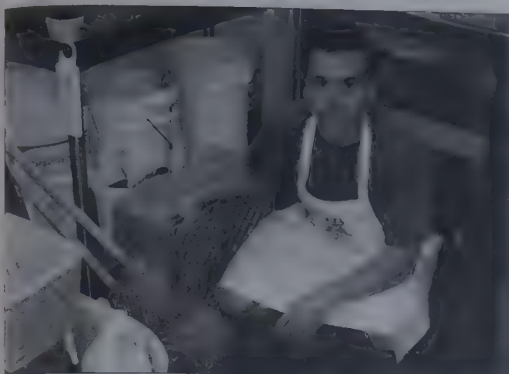
You really can't know what to expect at each show, but if they can match such opening-night characters as Uncle Grandpa, Wheelchair-Robot-Future-Guy, and Dandruff Boy (beware, he sheds), you're in for a wild hour of consistent laughter and applause.

CORY RICHARD

CABERLESQUE! (BYOV E)

★★★★★

You're in a bar, you can order a drink, and you're allowed to whistle at the women without being slapped in the face or having a drink poured on your lap, unless you really deserve it. Well, you must be at *Caberlesque!* As the etymologists among you have probably figured out, this sexy show combines cabaret with burlesque; it recreates three separate eras through daring song, humorous banter, and enticing dance. There's Berlin in 1933, a classy era where you get to meet one of the strangest dance partners ever to seduce a woman. Amsterdam in 1967 is a little raunchier, and New York in 2006 goes to show how the more things change,



DISHPIG Greg Landucci's play has everything plus the kitchen sink

the more they stay the same—sex-wise, anyway. Max provides the testosterone while Sugar Puss, Prairie Fire, and Marina push the tease to the limit, yet always leave you wondering, Me, I'm wondering where I can pick up a pair of those sexy red feathers.

CORY RICHARD

CHANCE MOMENTS
(STAGE 11)

★★★★☆
Watching *Chance Moments* is like flipping through a photo album—only the photos aren't organized or labeled with dates. At first you think you're probably just flipping through the album backwards, but after a few pages you start to wonder if the couple in all the photos simply took every snapshot they had of themselves, threw them in a pile, and then pasted them randomly into the pages.

In one snapshot you see Sunflower, a girl out to change the world, standing beside Richard, a rock star about to happen, at a protest on the day they met. Flip back to the first page and you see them on the day they decided to go their separate ways. *Chance Moments* leaves you wondering if every little moment or offbeat comment or person you decide to talk to influences your life's entire direction.

CORY RICHARD

THE CODY RIVERS SHOW:
"FLAMMABLE PEOPLE"
(STAGE 5)

★★★★☆
Exuberant, creative, whimsical, ambitious... and sometimes funny. At first blush, it seems that Mike Mathieu and Andrew Connor are planning to simply string together absurd, frenetic scenes, playing with a particular conceit until it runs out of steam and then abruptly shifting to the next. Then themes and images and characters start to reappear, and the duo from Bellingham, Washington emerge as thoughtful and disciplined physical comedians, capable of wringing not only satire but also tenderness from the weird.

These are talented guys with a show that's tightly choreographed (in both the "mise-en-scène" and "goofy dancing" senses of the word). The comedy doesn't always hit, but the inventiveness invariably does, and it's that latter quality that resonates after the laughing stops. It may not add up to a conceptual whole—discerning what that might be I leave as an exercise for my fellow Fringers—but it remains sketchy in a good way.

KEVIN WILSON

THE CREATION OF THE WORLD
AND OTHER BUSINESS
(STAGE 11)

★★★★☆
It seems that the power of God draws crowds: *The Creation of the World and Other Business* opened to a packed theatre. Or maybe that's just evidence of the power of nudity—which at the Fringe is even bigger than God.

In any case, this unique interpretation of the Genesis story—a little-known 1972 comedy by the late, great Arthur Miller—comes packed with sex, murder and rock 'n' roll. Here, the God is a DJ, and the devil is a slick-talking, suit-wearing lord of debauchery who doesn't necessarily seem all that extraordinarily evil. Then again, God isn't depicted as entirely good either. Ryland Alexander and Kristi Hansen are particularly gutsy as Adam and Eve, two naïfs who lose their innocence and awaken to some cold hard truths. We all know the story of Genesis, but we've never seen it told with this kind of courage—the kind that makes you turn to the person beside you and ask, "Did she actually say that?" She did.

CORY RICHARD

CYRANOSE
(STAGE 4)

★★★★☆
Cyrano is playing to sold-out houses, and for good reason. Richard Maritzer, Shelby Bond and Jonathan Graff of the L.A. "nouveau-vaudeville" troupe Sound and Fury provide a raucous good time with their part-parody, part-improv take on Edmond Rostand's classic tale of the lovestruck poet with an enormous, disfiguring nose. In this version, *Cyrano* (Maritzer) has a perfectly normal appearance, but delusionally believes himself to be hideous, while Graff plays a bearded, Miss Piggy-like Roxane. But this (some-what) familiar plot is really just a backdrop for *Sound of Music* parodies, Dr. Seuss-like rhymes delivered at break-neck speed, and love letters composed with the audience's participation. Everything comes up for mockery: the French language, the entire country of Canada, and, yes, even theatre reviewers—I'd take offense if their barbs weren't so consistently, wildly funny. The only problem with this show is that the curtain falls too soon.

NAOMI LEWIS

DIE-NASTY! THE LEGENDARY LIVE
IMPROVISED SOAP OPERA
(STAGE 8)

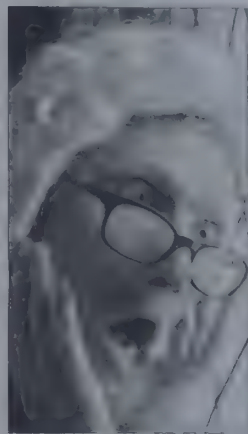
★★★★☆
Edmonton's ever-popular improvised soap returns with a Fringe special that's just as goofy as ever. Set during the current festivities and taking place all over

the Strathcona area, the performers know no boundaries when it comes to ridiculing scarf-selling hippies or bratty rough-and-tumble punks. Pointing out the obvious has never been more of a

There's no shortage of quick quips and comedic blunders here—even the pros were unable to keep a straight face the night I attended the show upon hearing the kooky and entirely meaningless predictions of the mustachioed fortune teller. It helps that all the players have the sugar-rush intensity of a five-year old schoolboy (the result, perhaps, of too many front-of-house Twizzlers).

But the best part of *Die-Nasty!* isn't the contagious energy, as an improvised production, each night opens up a whole new world of comic possibilities—which means that if there are any stereotypes or subject that somehow don't get poked, prodded, or teased during one performance, they're sure to be the focus of the next.

AMANDA ASH



THE FUGUE CODE
He's bringing sexy Bach

DIE WUTEN PUNKTE
(STAGE 9)

★★★★☆
All the way from Berlin, it's Otto and Astnd, "the best band in the world," whose music has the magical ability to cure diseases and bring houseplants back from the dead. Musically, imagine the White Stripes if they really were squabbling siblings rather than ex-lovers. But hang on here—maybe there's something else going on as well. Otto certainly seems to get jealous when Astnd serenades a man in the audience with a solo glockenspiel ballad...

Taking the form of a mock-concert, *Die Roten Punkte* not only pokes holes in the clichés of rock music ("This is our last number, before the encore"), but features an impressive amount of content tailored to our own town—mentions of the Black Dog and Café Mosaics are this Australian duo's sly nod to the slightly-patronic validation audiences feel when international superstars notice something about their humble little burghs.

And the minimalist New Wave punk tunes are pretty good too.

MATTHEW HALLIDAY

DISHPIG
(STAGE 10)

★★★★☆
Dishpig is so funny you'll snort. Out loud. In public. Don't feel self-conscious;

everyone else will be laughing so hard no one will notice. As Matt, the lowly dishwasher in a busy kitchen, Greg Landucci vividly captures the speed and vulgarity of restaurant life, right down to the smell of the dumpster and the method for washing utensils. Fringe veteran T.J. Dave is the director and co-author, and *Dishpig* is as smart, rambunctious, heartfelt, likable and relatable as anything he's ever written. The play's only flaw are the weak transitions between some of Landucci's anecdotes.

If you're not paying close attention, you'll get lost and miss some delightful little restaurant mini-drama.

But that's a minor quibble, considering how real this play feels. If you've ever worked at a slave-wage job, you'll love it.

ANGELA BRUNSCHOT

EAT MY BRAIN
(STAGE 11)

★★★★☆
So many zombie flicks, so little zombie theatre. Okay, there was Marty Chan's "zombie musical" *Dead Beat* a couple of years ago, but really? how often does one get the chance to enjoy the true zombie experience while luckin' it the attire-style? *Eat My Brain* is a dark comedy—er, comedy—that captures the gory essence of a zombie movie, without the luxury of a multi-million-dollar budget, multiple shooting locations, or even special effects. Though most of the zombie-bashing action takes place offstage, the true conflict actually lies within the cabin, where six friends—one a severed head—struggle to maintain control in a world infested by the undead. The mere hint of impending doom paired with the cast's ability to portray extreme tension builds suspense, and the powerful conclusion imaginatively departs from the typical zombie-movie playbook. The result is a show to die (and then crawl out of your grave) for.

CORY RICHARD

EFFIE'S BURNING
(STAGE 8)

★★★★☆
Early one of the most straight-up depressing plays I have ever seen, *Effie's Burning* tells the tragic story of the mental downward spiral of two women: one whose life has been an endless succession of traumas, the other a desperate doctor who manages to find hope amidst the tremendous sadness that surrounds her.

Effie's Burning is a tragedy in every sense of the word, and it deals with difficult subject matter that is usually hidden away on a high shelf. The acting by Lora Brovold and Maralyn Ryan is superb, the pace set by director Trevor Schmidt is perfect for the grim subject matter, and the overall experience is devastatingly emotional—but be seriously prepared to leave the theatre wondering if there's any good in the world at all.

In a way, the quality of the play almost works against your ability to enjoy it: the themes aren't some abstract theatrical notion, but often seem a little more real than you'd like them to, instilling a sadness that's sometimes just too much to bear.

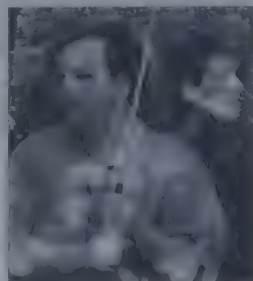
EAMON MCGRATH

FEAR OF A BROWN PLANET (STAGE 2)

★★★★☆
Nile Segun is a hell of a funny guy. We're talking should-be-household-name-with-the-*one-severed-finger* contract funny here. Not to sound unforgivably hyperbolic, I'm just suggesting a respectable entry-level position might be

in order.) Of course, he's not a household name—he's doing the Canadian Fringe circuit, after all.

There's probably many reasons why Segun isn't famous—and hey, he's young, so he still has lots of time to break on through to the other side. But to hear his side of the story, the main reason is that as a black man—and not just a black man but, as he puts it, a



EAT MY BRAIN Something for everyone—a zomedy tonight!

"Tiger Woods" black man—he's faced, and will continue to face, a pretty frustrating uphill battle in an entertainment industry that prefers to hire performers with easy-to-market stereotypical features. (Of his future in sitcoms, Segun quips, "I don't know how many people will identify with Rwandese-French-Canadian.")

Good thing he has a sense of humour about his plight. With his fierce intelligence and biting wit, Segun will have you laughing your guts out while shaking your head at humanity's absurd and utterly illogical views on matters of race.

ZOI TAN VARADI

FISH CAT BIRD
(STAGE 4)

★★★★☆
FCB's employees work happily, joyfully and rhythmically, stamping pages, mumbling into phones, and even dancing. Occasional calls from the elusive big boss drive the three colleagues into a frenzied yet meticulously choreographed ecstasy of work-satisfaction one moment, and dangerous depths of envy, fear and rage the next, while the gruesome demands of company procedure slowly, inexorably drive the humanity from even the sweetest-hearted of

With one simple set and three actors, *Fish Cat Bird* is hilarious and riveting, each moment perfectly constructed and brilliantly executed. Drawn with broad, cartoonish strokes, the show is a sharply acted absurdist take on the everything-eat-everything corporate world.

Stuart Hoye, William Mitchell and Nikolai Mitsch bring an inventive physical energy to Jason Magee's smart, relentlessly paced script. Cynical without being mean, this is satire at its bizarre.

NAOMI LEWIS

THE FUGUE CODE
(STAGE 9)

★★★★☆
I think I missed a lot in *The Fugue Code*, but when you're dealing with a 60-minute one-man show that veers with breakneck speed between nine characters as they try to break a centuries-old code embedded in the baroque masterworks of Johann Sebastian Bach, a little confusion is to be expected. (No musicologist myself, I'm just glad the program explained what a fugue is.)

Alex Eddington's manic performance, embodying each character with a different bit of characteristic body language or flawless accent, almost makes the plot irrelevant. He's just so much fun to



THE HEADSHOT OF DORIAN GREY

We're impressed! watch. But if you insist on paying attention to the story, it concerns a shadowy cabal of musicologists who have spent the last 257 years keeping secret the mathematical perfection in Bach's work, which when revealed, will allow listeners to know the face of God, or resurrect Bach, or something like that. If you detect similarities to a certain best-selling piece of airport-lit, good on you. Onion-like plot aside, Eddington certainly gives one of the best performances the Fringe will see this year.

MATTHEW HALLIDAY

THE GHOST LIGHTS (STAGE 3)

How far can you manipulate reality before it becomes something else? When is a ghost not a ghost? Matt Alden's fast-paced and funny script gives a behind-the-scenes look at a seemingly doomed ghost-hunting reality show. All the stock characters of the genre are represented here with razor-sharp accuracy: the buttoned-down scientist, the sensitive medium, the over-the-top host, and the cutthroat producer. Murray Ulas' inventive staging, meanwhile, allows the strong ensemble cast to move effortlessly through the ever-changing locations and the many characters they play.

The script is jam-packed with jokes—perhaps a few more jokes than are necessary to the story—and there's more than a hint of *Scooby-Doo* to the plot, but this is still an entertaining, original take on a genre that's the guilty pleasure of many. (Cough. Shifts eyes nervously.)

CASEY GAGNON

THE HEADSHOT OF DORIAN GREY (BYOV D)

What's that smell? Could it be emanating from the smouldering ears of local artistic directors?

Oh, but surely the domineering/cunning/hapless ADs in the new offering by Fringe favourite David Belke don't refer to actual individuals but are rather composite portraits of the short-sighted jerks, infrequently seen in these parts, who won't give an auditioning actor an honest break.

Belke enumerates the indignities faced by actors with broad strokes and a strong cast. Katherine Fadum, fresh and charming, plays the newcomer (not unlike herself) saddled with a box of years-old headshots; the invariably watchable Jesse Gervais is her comedy-counterpart; and the adaptable Glenn Nelson and Linda Grass conjure

up everyone else. The tie-up feels offhanded (going through auditions is an expression of hope? So is getting up in the morning...), but it's the fireworks, and the knowing wink, that make this another Belke crowd-pleaser. It's bound to have the plagiarists rubbing their hands with glee.

KEVIN WILSON

HOMELESS (STAGE 2)

If you've ever had to deal with the sad, crippling reality of someone who's fallen prey to the deadly grip of alcoholism and other addictions, Jeremy Baumung's *Homeless* will undoubtedly stir up a lot of upsetting memories. (Those fortunate enough to have avoided such situations should relish the opportunity to witness, through the safe distance of the stage, a side of everyday life most prefer to turn their eyes from.)

This one-man play details Baumung's experiences working in a Edmonton detox shelter, and it brings a human, humane insight into the lives of the souls whose demons have carried them to the very end of the line. Baumung inhabits the skin of various shelter regulars, and through contact with them comes to a new understanding of his own definition of faith. Powerful stuff, executed with passion, intensity and humour, and without ever succumbing to peachiness. Standing ovation material.

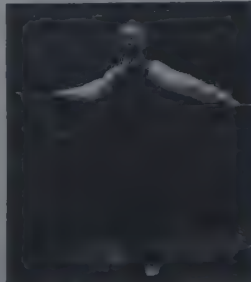
ZOLTAN VARADI

HOT PINK BITS (STAGE 2)

Want to know what a Roman shower is (provided you don't already)? Well, you could enter the phrase into a search engine—after all, that's what Penny Ashton, aka Hot Pink, did.

"All facts were verified by Google and Wikipedia," she quips at the start of this uproarious variety-show romp through all facets of human sexuality (with particular attention paid to its more absurd manifestations) from the dawn of civilization to the present. There are songs (an ode to fetishes such as the tune of "My Favorite Things" includes the memorable lyric "midgets in diapers who like to canoodle"), audience games, and even a kiddie-TV-style character named Richard the Cock Puppet.

None of this, I realize, sounds particu-



KAFKA AND SON

With Franz like this, who needs enemies? larly side-splitting on paper, but I'm not an extremely talented and hilarious New Zealand comedienne with a tight show (no pun intended—that's her department) that left the audience in tears. Just go see it and get a quick education on the veneration of Mesopotamian hookers, bestiality in ancient Egypt, and the concubine empress of China, just to cite a wee, wee (again, no pun intended)

fraction of the material on Ashton's syl-

ZOLTAN VARADI

HOUSE OF SOD (STAGE 4)

The night I saw *House of Sod*, the two women sitting beside me laughed hysterically throughout the entire show, repeating to each other, "It's so true, it's so true." I can only hope their Ukrainian grandmother was nowhere near as vindictive as the sinister Baba in Bohdan Tarasenko's ethnic comedy/drama, who uses folkloric charms and spells to break metal, inflict disease and seduce the gods—all in hopes of thwarting her grandson's Olek's success.

Tarasenko's play is a postmodern twist on the traditional, bleak settler story and the stereotype of the long-suffering Ukrainian Baba; it's an ultimately hopeful



LOBSTER TELEPHONE

Can you hold? Someone's on the other claw... slice of prairie magic realism that's at once far-fetched and yet familiar in its depiction of Old World traditions undergoing inevitable New World change.

Much of the humour draws on Ukrainian culture and traditions, but the trope of the old, manipulative woman who revels in her suffering, subtly controlling her children and balking at marriage outside the tribe is familiar from many cultures. With visits from ghosts, spirits, and enormous animals, Olek's struggle against his demonic yet somehow sympathetic Baba is clever and compelling.

NAOMI LEWIS

JEM ROLLS UP (BYOV A)

Who is this Jem Roller? I know he's been aggressively wandering the Fringe grounds day and night, handing out flyers to his show. (I've received three in two days.) Some people told me he's a nomadic performer, homeless, traveling the globe while honing his craft.

I don't know if that's true, but he does come off like an unusually coherent schizophrenic street preacher (and that's a compliment). His insights are disjointed and seemingly random—he describes one of his poems as being "like a bunch of lines that moved into a flat together and refused to move out," and that's true of his whole performance—but somehow it all makes perfect, beautiful, hilarious sense.

He's also a keen neologist, coining terms like "Rantra" and "andolecscangst." He creepily describes the human head as a "perforated box of bone and flesh" and expresses amazement that there are more than six billion of the things out there. Isn't one enough?

Word of warning: don't sit in the front row. The very energetic Rolfs gets a little spitty when he gets going. But it's all

part of the experience.

MATTHEW HALLIDAY

JESUS IN MONTANA: ADVENTURES IN A DOOMSDAY CULT (STAGE 3)

You know all this talk you hear about finding Jesus? Well, here's the astounding true story of a man who actually found Him. Using the kind of hilarious PowerPoint presentation I wish they had in my office meetings, Barry Smith tells the story of how he went from being a good little Southern Baptist boy in Mississippi to accepting a chiropractor in Montana as his personal saviour.

Funny, fascinating, and intensely personal, his story is filled with strange synchronicities and weird coincidences. As a bonus, there's also thought-provoking proof that the conspiracy theorists who insisted Paul McCartney is actually dead might actually have been right. Smith is a charismatic performer, and not afraid to poke fun at himself. This is a great story, told by a great storyteller.

CASEY GAGNON

KAFKA AND SON (STAGE 6)

In November 1919, Franz Kafka created what might very well be the most literate slam book in human history: a 45-page diatribe addressed to his father, painstakingly enumerating the faults and shortcomings in his character and the many ways his verbal and psychological abuse had stunted Kafka's character and deprived him of happiness. In this hour-long stage adaptation, Alon Nashman recites the highlights of the letter (which Kafka's father never saw) while crawling into cages and scattering black feathers about the stage.

Kafka and Son arrives at the Edmonton Fringe on a wave of critical acclaim from Toronto, Ottawa, Winnipeg, and Saskatoon, and it's easy to see what impressed critics in those cities: Nashman's performance captures Kafka's disgust not just at his father but at himself for falling into this ogre's spell, and the sparse set—all rusty bedframes and creaky fences—creates some appropriately grim tableaux. But, even handled as imaginatively as it is here, the material (basically a long succession of gripes) just doesn't strike me as inherently dramatic. This is an easy show to admire, but a hard one to be moved by.

PAUL MATWYCHUK

KIWI JOKER (STAGE 2)

The best part of the Fringe is being able to watch any kind of play you wish, in any genre; the second-best part is getting to see what kind of theatre the rest of the world is up to.

Not many productions can provide you with the two best parts of the Fringe, but if you're looking to have your mini donuts and eat them too, *Kiwi Joker* is easily one of the most exotic, laugh-filled productions in the program. It's a stand-up comedy routine performed by New Zealand native Mark Scott, whose charming accent acts like a sugar coating for his often politically incorrect jokes.

Whether he's bashing Air Canada or poking fun at tourists' behaviour back home, the Kiwi Joker can turn anything into a gut-splitting wisecrack. He can even pick up his handy guitar and conjure up a song about Rex Murphy and Peter Jackson. Talented, witty and freak-

ing hilarious, *Kiwi Joker* is Fringe stand up at its best.

AMANDA ASH

LETTERS FROM BATTLE RIVER (BYOV H)

Letters From Battle River is a historical journey through Western Canada told through the eyes and voice of Mary Percy Jackson, a doctor who fled England in the early 1900s to live in the wild rugged world of homestead-era Alberta. This is the Fringe equivalent of documentary filmmaking, and the result is a play that is engaging and enthralling despite its low-key tone and relaxed pace.

Heather D. Swain plays Dr. Jackson, and she takes you by the hand and escorts you through turn-of-the-century Alberta with minimal stage imagery or sound effects, yet she does more with her gestures and voice than most show accomplish with an ensemble cast and a pit orchestra. *Letters* is a love letter to this part of the world, and it connects you to the cultural and geographic uniqueness of Alberta that those of us who live here can easily take for granted.

EAMON MCGRATH

LOBSTER TELEPHONE (BYOV C)

Here's what I think I think any play that opens with Salvador Dali and two girls in go-go boots dancing to "Rich Man's Frug" from *Sweet Charity* and ends with Death dancing with an ape while Dali eats slices of ham from a woman's hat is doing something right.

I saw the original version of this show more than two years ago during its original run at Azimuth Theatre, and its brand of zany non-sequitur sketch comedy holds up surprisingly well. Mark Meer



HOMELESS

Jeremy Baumung has led a sheltered existence

as always, is a joy to watch, his timing precise right down to the nanosecond even when he's the straight man. But it's the two female cast members, *Matt and Ben* stars Belinda Cornish and Jocelyn Ahl, who provide the show with its most memorable bits, such as a bit in which two brain-damaged friends team up to bake a cake, or an "authentic" performance of a 17th Century manuscript that replaces every "s" and "v" in the dialogue with "f" and "u"—it's a skit Eric Idle would have given his right arm to have written.

I give the whole thing four stars—or is it Dali who has given me four stars?

PAUL MATWYCHUK

MADAGASCAR (STAGE 6)

J.T. Rogers' *Madagascar* has a hole at the centre of it: a missing young man named Gideon—or at least that's the



MATT AND BEN Women play Damon and Affleck. Good Will Hunting?

name his doting mother Lily (Coralie Cairns) gave him. His twin sister June (Vanessa Sabourin) calls him Paul, while Nathan (David Ley), his mother's long-time lover, isn't sure just how to refer to him. (That's one of the play's small, gentle ironies: Nathan is a microeconomist, a specialist in the reasons why people behave the way they do, and yet it seems as though flesh-and-blood human beings leave him absolutely perplexed.)

The play consists of interlocking monologues from all three characters, and there's so little onstage action that I half wonder if this script was originally written for radio. It also feels long by about 20 minutes, but the acting is exquisite—especially by Cairns, whose Lily is a loving mother, but also a bit of a monster—and that's enough to make this elliptical play worth seeing. But you'd better be prepared to concentrate.

PAUL MATWYCHUK

MARK TWAIN'S "IS SHAKESPEARE DEAD?"
(BYOV A)

★★★★★
Taking the stage dressed in British producer's robes, Montreal actor Keir Cutler's droll stage reading of Mark Twain's famous essay is a must-see at a fest during that's home to so much flagrant Bard-worshipping. Imperiously dismissing those who think Shakespeare wrote *Macbeth* and *Hamlet* and *Romeo and Juliet*, Cutler portrays the historical Shakespeare as an illiterate, uneducated rube from the sticks who was so *un-lit*—erary he didn't even own a single book when he died.

Impressively, at the performance I attended, Cutler deftly handled a female audience member who piped up to defend Shakespeare's reputation, keep-



MISS APRIL DAY'S SCHOOL FOR BURGEONING YOUNG STRIPPERS Where it's good to get two "D"s on your report card

tuoso costume changes. At times I wondered if the addition of another actor would have helped things run a bit more smoothly, but part of the fun is realizing that there are only two performers playing all these characters. Step right up—*The Medicine Show* is funny, silly, and a rollicking good time.

CASEY GAGNON

MISS APRIL DAY'S SCHOOL FOR BURGEONING YOUNG STRIPPERS
(STAGE 8)

★★★★★
Have you ever wanted to learn how to give a great lapdance? Need a few tips on attracting the right customers? Wait, *Miss April Day's School for Burgeoning Young Strippers* will give you the (way) lowdown on everything you need to know about the edgy-as-fart art. A one-woman production that reveals every stripper's secrets, not to mention the complicated lifestyle associated with the sexy career, *Miss April Day's School* connects with the audience on all levels with humour, song, and of course a bit of one-on-one interaction. (Some lucky man might even get a free lapdance...)

As scandalous as it sounds, the production is really about making us more comfortable with our sexuality while maintaining a degree of dignity. *Miss April Day's School* turns out to have a serious message beneath its saucy surface: one minute you'll be shifting uncomfortably in your seat, the next you'll be laughing so hard your panties might pop off.

AMANDA RAY

MOVIN' MELVIN BORN: ME, RAY CHARLES, AND SAMMY DAVIS JR.
(STAGE 7)

★★★★★
It's hard not to admire a performer like Movin' Melvin. He's energetic, charming, talented—and over 60 years old. He's got buckets more soul than just about any other traveling Fringe performers—out he comes, tap shoes blazing, at the outset of this 90-minute vaudeville revue, and the man doesn't let up for the duration. This is not a show to sit back and relax in; it's a show to get you in a good mood, boppin' and hoppin' right along with it. Melvin was born to entertain, and entertain he will, if you're not already knocked off your ass from beer tent dehydration. His repertoire leans heavily on Rat Pack classics and standard blues—though he throws in enough John Lennon, Michael Jackson, and Garth Brooks to please the E-town crowd. Bring a friend, sing along, and appreciate a true showman who works hard to please.

FAWANDA MITHRUSH

MUNSCH'N RIGHT ALONG (STAGE 12)

★★★★★
As the crowd files into the theatre to watch *Munsch'n Right Along*, a number of very excited puppets keep peeking over the edge of the set. The younger members of the audience—most, if not all, of them devout Munsch fans—will likely grab a seat on the floor at the front of the stage, eagerly looking forward to the show, knowing that mud puddles, birthday wishes, Play-Doh cookies, and smelly socks will be the order of the day.

Their suspicions are correct. A wonderful variety of puppets act out six Munsch stories. Match this with an extraordinary variety of voices from the two puppeteers and you have a wonderful show.

My only disappointment was the commercials: puppet kits for sale and a notice about the company's touring schedule. I don't begrudge this talented

company a chance to tout their wares; but it did dull my fond feelings for their *show*.

RICHARD VAN OOSTEROM

NAPOLEON & MICHTY DAWY
(BYOV K)

★★★★★
What is history but a fable agreed upon? asks Napoleon (Ryan Gladstone who also wrote the script) as he relates his own fabulous history, a familiar tale here reimagined as the story of a tiny, bullied 13-year-old with no desire to be great, but who is propelled to power through a series of comic accidents. Gladstone makes great, resourceful use of a simple set—Napoleon keeps the audience transfixed as a huge back drop of the French flag becomes water, a bed curtain, bloody rage, and finally the white flag of surrender. The show devolves a little too far into shlock as goofy historical figures possess Napoleon's body to give him helpful advice, but Gladstone's portrayal of an insecure little boy who develops into a reluctant soldier and finally a maniacal emperor is remarkable and hilarious. When the general demands his audi-

ence's adoration and compliance, we are truly caught up in the dream of a charismatic, lunatic leader.

NAOMI LEWIS

OUR KIND OF LOVE IS AN UGLY LOVE
(STAGE 6)

★★★★★
This kind of play is not an ugly play. Unless you think swearing is ugly—in which case it's downright hideous—but at least it hides a romantic heart. It begins as a lesbian road comedy: Starbucks barista Danielle (Joelle Lemmen) strikes up a relationship with Carmen (Tasha Week), who manages to be simultaneously outspoken yet apologetic—vanilla Danielle is embarrassed by Carmen's habit of referring to herself as a dyke, and yet Danielle's the one who wants them to get married on the steps of the House of Commons.

But the play's most compelling character actually turns out to be Ray (playwright Mark Stubbings), a spiritually conflicted bounty hunter who swears



OUR KIND OF LOVE IS AN UGLY LOVE... but they take a nice photo

a blue streak but can't bear to hear the Lorr's name taken in vain.

Stubbings' writing has a tendency to be too on-the-nose, and there's something a bit off about the way a play ostensibly about lesbianism gets hijacked by a swaggering alpha male—but at least this energetically out-of-control play, unlike a lot of Fringe comedies, is genuinely about something, and Stubbings mostly keeps the message-mongering from overwhelming the laughs.

PAUL MATWYCHUK

ONE
(STAGE 1)

★★★★★
Here's a surprisingly captivating play—surprising because the dark abstract set, the somber music, and unusual props and costumes set up expectations for alienating weirdness-for-weirdness'-sake (it's clear from the first minute of this show that this won't be storyline on Uncle Jed's lap before the fireplace) that turn out to be completely unfounded.

Writer/director Jason Carnew has created a love story set in an otherworldly place and time—not quite now but not quite the future... perhaps another dimension where the kooky but endearing heroine Philistine (played enchantingly by Amber Borotik) must endure deadly risk in an effort to find her long-

lost love. This multi-sensory experience—a hit at Nextfest earlier this summer—includes video footage, sound, and even some dance, all of which pulls you deeper into the plot. You find yourself feeling

OUT OF POCKET
(STAGE 7)

★★★★★
Two performers, seven characters, a few clothing props and a practically bare stage are all that holds *Out of Pocket* together, and by and large that's all that's needed in this dark, fast-moving comedy/drama. Local actors Vanessa Sabourin and Mark Jenkins are excellent at hurtling from persona to persona—from a married couple, to two somewhat disturbed homeless people panhandling in front of their building—but the script is problematic, occasionally leaning on clichés to make its point. While the rise in tension between the various charac-

ters is nicely done—again, Sabourin and Jenkins are wonderful—it all falls apart a little as the play winds down to its expected, somewhat truncated ending

TOM MURRAY

PICASSO AT THE LAPIN AGILE (STAGE 11)

★★★★ So Pablo Picasso and Albert Einstein walk into a bar—a joint named the Lapin Agile. They drink and they debate, but this is not really an angry clash of personalities: it's more of a playful discussion that pits art against science.

Picasso at the Lapin Agile was Steve Martin's first play—Edmonton audiences may remember it as the first show Bob Baker ever staged when he took over as artistic director of the Citadel—and though the popular actor is best known for his comedic roles, this whimsical, ironic comedy about two geniuses about to make their impact on the 20th century suggests he could have carved out an equally successful career for himself as a playwright even if he'd never gone into acting. Intellect and humour drive this play to an inspiring conclusion that makes you want to race home and start painting, theorize about the universe, or at least see if you can get away with paying your bar tab with a pencil sketch on a napkin.

CORY RICHARD

POOFY DU VEU IN "BURDEN OF POOF" (STAGE 3)

★★★★ There's a kind of delicious and elegant awkwardness about Poofy du Veu. Perhaps it's the way she compulsively smooths down her cranioles, or the way she can sit in a chair and cause it to creak for what seems like an impossible



PUTZ So, Andrew Bailey, how do you like them apples?

length of time

I've always been nervous about clown shows—I think because one assumes a certain degree of risk when you go to a show that's likely to involve direct performer-audience interaction. Poofy, however, won me over with her mixture of sweetness, contempt, passive-aggressiveness, and vulnerability. Courtney Cunningham is a remarkable, fascinating physical performer, and witty in her interactions. Sometimes frenetic, sometimes heartbreaking, the show is unevenly paced. But Cunningham has a genuine talent for connecting with her audience and she evokes a palpable (and audible) response, and leaves you rooting for her by show's end.

CASEY GAGNON

POFTART (STAGE 8)

★★★★ So how does Brad truly feel about Angelina? What is baby Suri really think-

ing? What kind of a mother is Britney Spears? And how about that Paris sex tape? Sigh... if only we were famous...

Why are we drawn so irresistibly to those magazines at the supermarket checkout counter? And why do we feel the need to escape into our celebrity fantasies, relishing their failures and envying their superhot lifestyles? Chris Craddock's play *Poftart* provides some of the answers and hilariously comments on the difficulty of finding one's own identity within a culture obsessed by celebrity and fame.

Clarice Eckford plays an uptight lawyer, Shannon Blanchet is her celebrity-worshipping half-sister and Ryan Parker is the proprietor of a Gawker-style gossip website—they're all fantastically funny and cringingly human, and will have you laughing, squirming and craving pie, all at the same time. And director Kevin Sutley (no stranger to the Fringe, or to Craddock) ensures *Poftart* has falling. As Paris Hilton would say, "It's hot."

JENNIFER GREEN

A POSTER OF THE COSMOS (STAGE 2)

★★★★ Actually two short solo plays packaged as one. *Kawaisoo* hinges on Melissa Thingelstad's performance as Ellie, a fluttery yuppie showing her ex-husband around the 24-hour supermarket that is practically the fetishized centre of her life. *Kawaisoo* (Japanese for "the pity of things") is as darkly comic as they come, but it's also heartbreaking, with Thingelstad walking the delicate line between caricature and empathy.

Opening to the bleak lyrics of Lou Reed's "Cremation/Ashes to Ashes," Lanford Wilson's *A Poster of the Cosmos* stars Andy Northrup as a baker being interrogated in a New York City police station over an unspecified crime. From Northrup's torrent of unconnected ramblings you can only guess at what he's being grilled over—a murder? A robbery? A drug deal gone bad?—until the facts start to seep out. After that, anyone with a pulse will be transfixed as Northrup's face changes into a rictus of fear, doubt, anger, and pain under the harsh interrogation light.

TOM MURRAY

THE POWER OF IGNORANCE (STAGE 5)

★★★★ They said it was bliss. I believed them. They were wrong. Paradoxically, it was while watching this enigmatic ignorance that I realized the truly clueless are going to miss another opportunity to enjoy this certified Fringe hit. Chris Gibbs' masterful turn as Vaguen, the motivational guru and author of "an actual book" (which, funny enough, is an actual book). It makes one wish there were some way to merge live theatre and TiVo. What was that he just said? I think I missed a couple layers of word-play, irony, dark humour, and foreshadowing. And while the laughs come at a breakneck pace, Gibbs is no less speedy at extemporaneously interpolating gaps whenever the opportunity arises.

A caveat: At the risk of taking *The Power of Ignorance* too seriously there's an element of Vaguen's life that's deeply sad. Where Anthony Robbins would appear to be cunning, poor old Vaguen seems altogether crippled.

KEVIN WILSON

PRIVATE! (STAGE 1)

★★★★ private is a one-woman show starring

Winnipeg-based dancer/performance artist Jolene Baile, whose kooky little-girl persona shares her private musings on war, happiness, and whether inanimate objects have a soul... and then launches into some enthusiastically choreographed modern dance routines. (Denise Clarke from Calgary's One Yellow Rabbit troupe is credited as writer and director.)

My favourite segment of the show dealt with the subject of jealousy. Exclaiming that she is not a jealous person except for a small deposit of jealousy housed in her big toe, Baile then launched into a dance in which she tried to stamp out her big toe, only to have her entire body fall under her big toe's control.

If it all sounds a bit abstract, well, that's the nature of experimental theatre. But don't worry: Baile is such an expressive performer (and so unafraid of looking silly) that you'll likely be as swept up in the moment as I was, and forget about trying to figure out the show's underlying logic.

JANET NGO

PUTZ (STAGE 4)

★★★★ Moving between a desk, a chair and a flipboard, Andrew Bailey performs a one-man show of the neurotic-romantically-challenged-boy-comes-of-age variety, and it's just about perfect. As the play begins, God creates Adam and Eve, and thus does Bailey introduce his pet themes: love, religion and guilt.

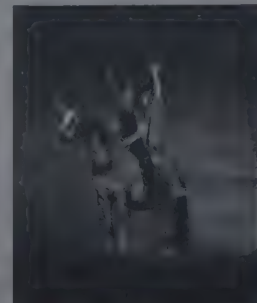
Those three abstract concepts all play a very active role in the series of vignettes that follow, as Bailey describes disastrous social encounters; muses poignantly about friendship and faith; confides the torments of mental illness; and expertly undercuts all forays into sentimentality, startling the teary-eyed audience into laughter with Woody Allen-esque humour. God reappears from time to time, in the form of a flashlight shining into the audience and onto Bailey's ODC-filled head.

As he struggles with lifelong love for his lesbian best friend, his psychiatrist's order to start dating, his waning faith in God, and an incapacitating guilt over his uncontrollable, unseemly thoughts, it's impossible not to be swept up by Bailey's humour, compassion, and honesty.

NAOMI LEWIS

RAINER HERSCH'S VICTOR BORGE (STAGE 1)

★★★★ Avid Victor Borge fans might be justly skeptical of any attempt to imitate the late, great pianist/comedian, but they should make a point of flocking to this show. And they should buy their tickets early: on opening night, a nearly packed house (of mostly grey-haired festival-



SCRATCH Here's the first of two unicorn photos in this week's issue



A POSTER OF THE COSMOS Melissa Thingelstad is a Poster girl

goers) roared with laughter and gave British funnyman Rainer Hersch a standing ovation.

Indeed, Hersch may be the perfect successor to the signature Borge style. Like Borge, he's a musician-turned-standup comedian with the impeccable timing you need to play classical music and tell jokes at the same time—and to make them both worth listening to.

But Hersch does more than simply trot out his Borge impression; throughout the show, he tells his own jokes, tells Borge jokes, tells us how he came to know and admire Borge, and recounts Borge's life story—yep, that Victor Borge sure was a cool guy.

Whether Hersch's show is meant to be a tribute, a simulated Borge concert or a musical biography is hard to say. What is clear is that Hersch should just harness his red-hot talent and, in the best Borge tradition, run with it.

JANET NGO

SACRILICIOUS! (STAGE 5)

★★★★ *Sacrilicious!* is semi-delicious. Dan Gibbins' trio of one-act plays poses, among others, the following questions: Could a soulless media goad Jesus and Superman into a pay-per-view battle for the hearts and minds of a needy public? Could our monotheistic world avoid spiritual bottlenecks with pantheism? And have millennia of minding the door turned St. Peter into embittered jerk?

Gibbins and Calgary's Scorpio Theatre turn this what-if into whine, with wit and insight, a light-hearted introductory class in theology and comparative religion that's not deep but far from dumb. Though not entirely polished, the three performers approach the show with enthusiasm and a measure of panache, making the occasional flat spot forgivable—certainly more forgivable than St. Peter's little stunt. And for interstitial entertainment, you'd be hard pressed to do better than Disco Jesus shaking his

supple ass to Jamiroquai.

KEVIN WILSON

SCRATCH (BYOV A)

★★★★ How do they do it? How are Rapid Fire Theatre regulars Arlen Konopaki and Kevin Gillese (who's also the company's associate artistic director) able to develop, let alone keep straight, the three different plots they brought to climax and conclusion in their improvised show *Scratch* beyond me. (I was taking notes during the show and I'm not sure off the top of my head, that I could even list them. Let's see... there was the couple, the road trip girls, and... oh right, the tourist.)

Seasoned professionals as they are, Konopaki and Gillese make it all look effortless. They anticipate each other's cues within a nanosecond and feed off each other's ideas like a... like a... like some kind of mutual feeding machine (See? That's why I'm not an improv comic.) You'd think they were an old married couple, except that they're not very old. Most impressive is how they maintained the pressed look of their dapper three-piece suits by the end of the high-octane performance.

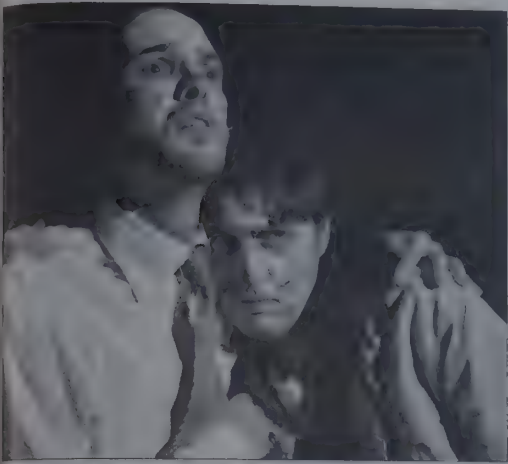
Kudos also to the sound and visual effects guy, who was really on top of his game the night I saw them.

JANET NGO

SEX OVER 40 AND OTHER AMAZING STORIES (BYOV G)

★★★★ You're pushing 40, certain body parts are starting to droop, your cat is the coolest person you know, and Mr. Right still hasn't shown up to sweep you off your feet. Worried? Don't be. *Sex Over 40 and Other Amazing Stories* is an honest, humorous, and oddly reassuring musical cabaret that reveals there's more to life than fairytales.

You don't need to be in your 40s to



WHITE MICE James Hamilton and Garrett Ross: royale with cheese

appreciate the advice that singer/performer Sharon Richardson has to offer. (After all, it's good to know what you'll be up against when that first wrinkle appears in the corner of your eye.) And if you're itching for live music, pianist Andrew Glover, drummer Tyler Hornby, and bassist Rubim de Toledo will scratch that itch. *Sex Over 40* is like seeing your favourite band, except in this case the singer does a little more than just hold the mic and jump around.

CORY RICHARD

SINGING AT THE EDGE OF THE WORLD
(STAGE 5)

★★★★★ Randy Rutherford's fans know what to expect: the severely hearing-impaired storyteller, singer, and guitar player gently reminisces about a bittersweet turning point in his life, generously exposing his own foibles, skillfully immersing the audience in his moments of insecurity and epiphany.

This time around, Rutherford (*Weaverville Waltz*, *This May Feel a Little Funny*) digs into his days as a folksinger in Alaska in the '70s. Just as he begins to enjoy some success, and the resulting attention of the wide-eyed, unfailingly supportive Molly, the hearing problem that has dogged him takes a serious turn... while he's performing, no less.

Once you figure out where things are headed, the story of his subsequent withdrawal and depression offers few surprises, but dolorous pleasure lies in the details with which Rutherford embroiders his story, evocatively communicating both his delight and his terror. Not flashy, not edgy, but sincere, unpretentious, and satisfying.

KEVIN WILSON

STRAWBERRIES IN JANUARY
(STAGE 6)

★★★★★ François (Chris Bullough) is a be-screentwriter who dispenses coffee in a Montreal café. Sophie (Jana O'Connor) is his onetime roommate, whose impulsive proposal of marriage he impulsively rejected. Robert (Patrick Howarth) is a professor of French literature—and apparently François' only customer—François arranges a blind date between Robert and Sophie, little suspecting how jealous he'll become when the two of them hit it off. And Léa (Rebecca Starr) is an innkeeper who shares a past with both Robert and Sophie.

That's a complicated web of intercon-

nections for such a slight play—you feel like one strong breeze would knock it over. This whimsical confection by Evelyn de la Chenelière is about as deep as the crust on a crème caramel, the plot is artificial, and the dialogue has that stilted sound common to so many Quebec plays translated into English. But charm goes an awful long way in the theatre, and this cast is pretty goddamn charming. And they deserve bonus points for wearing such heavy woollen clothes inside the Catalyst in the middle of August.

PAUL MATWYCHUK

TANGELICO
(STAGE 10)

★★★★★ Solid acting, staging, and writing make this accessibly Beckettian comedy by Ottawa playwright Sterling Lynch (whose *The Root of All Squares* earned something of a cult following at the Fringe back in 2001) both delightfully funny and thought-provoking.

Jacob (Michael Showler) is our hero, a man paralyzed by his desire to say something new—a dilemma that anyone trying to bang out a dozen Fringe reviews over the course of two days can definitely identify with. God knows how hard it is to create anything truly new and unique—and as *Tangelico* unfolds, I found myself musing on what a burden that is in a society so based on individual achievement.

But the play is enjoyable no matter how much neurotic mental energy you pour into it. The banter between Jacob and a compulsive potato-peeler named Jenna (Samantha Mouchet) in particular is fast-paced and fun, while Anne Wyman interjects some amusingly frivolous one-liners from the sidelines.

ANGELA BRUNSCHOT

THOMAS BAXTER'S
THOUGHT CONTROL
(STAGE 5)

★★★★★ If you've managed to sidestep undergraduate psychology courses, you may be surprised to learn that people unconsciously conform to predictable patterns of behaviour. But even if you have, in fact, written the definitive paper on the Stroop Effect, behold Thomas Baxter—student of the psyche and erstwhile magician—who will dumbfound and bewilder you by anticipating and correlating your thoughts, "reading" your mind with startling accuracy.

If dumbfoundment and bewilderment satisfy your entertainment Jones, then you've found your show. Former *Thought Control* audience members may be easily identified by their deeply grooved foreheads and expressions of incredulity. You may, however, wish that Baxter's supra-amazing "psychological illusions" added up to something more theatrical, wrapped together by a confident raconteur. Given the play's potential for digging deep into the human condition, one wonders about oneself. "What would Penn and Teller have done?"

KEVIN WILSON

TRUE GRID
(STAGE 7)

★★★★★ Playwright Linda Wood Edwards scored a big success in 2005 with her very first Fringe play, the Sterling-nominated romantic comedy *Spring Alibi*. Now she's back with the equally engaging *True Grid*, the tale of three longtime buddies who grappling with the newest addition to their football-watching clique a girl. The men distrust her on sight, and when their beloved home team falls into a losing streak, the only explanation that makes sense to them is the influence of this unwanted feminine intruder.

This premise opens the door for an exploration of relationships (both platonic and physical), male bonding, and gender stereotyping. Maybe I'm a killjoy, but my only wish is that the script allowed the audience to reflect on these topics a little more deeply.

Still, this is a crisp, entertaining play well acted by an ensemble cast of familiar Edmonton faces (including Sue Huff as the woman), slickly directed by former Fringe honcho David Cheoros, who has put careful thought put into every aspect of its staging. Well worth a look even if you hate football and would rather hibernate until the Grey Cup is over with.

JEREMY SCHIFF

UNDERNEATH THE LINT
(STAGE 5)

★★★★★ Glen Berger's tale of a long-overdue library book is, depending on your tastes, either a charming and moving fable that reaches into the heart of the human condition or a network of precious contrivances in pursuit of the relatively straightforward idea that when we go, we're soon forgotten.

In either case, there's no denying that it draws audiences into the unraveling of its century-spanning central mystery. There is likewise no denying that John D. Huston brings great skill and passion to the role of the tightly wound and slightly narrow-minded Dutch librarian, whose worldview and sense of certainty take a beating during his pursuit of the traveler who never rests. That passion occasionally turns slightly to vice, however: his sometimes breathless performance, which relies more on vocal than physical characterization, suffers a little in comparison with Andy Curbs' highly disciplined take on the same role at Shadow Theatre in 2003.

KEVIN WILSON

WATER
(STAGE 3)

★★★★★ Ina Dykstra's piano rendition of Handel's "Water Music" provides an apt and stately start to Ribbit RePublic's *Water*. The show is a series of variations on a theme: each scene and vignette explores water as not only the central component in our physical makeup, but

water as religious ritual, as commodity and ultimately as a social responsibility.

The strong ensemble cast directed by Kenneth Brown sails through the physical show, making us feel like we're in musical theatre, clown theatre, or personal favourite, the water-bill madrigal. Slides and live music provide near seamless transitions that complement the show without taking it over. A blend of comedy, drama, and social commentary, *Water* is fast-paced, ever-changing and never-boring. Some segments, inevitably, are expected in a patchwork production like this one, and the small number of unsuccessful bits are more than made up for by some truly magical and transformative moments.

ASEY GAGNON

WHITE MICE
(STAGE 11)

★★★★★ Not all mice are created equal—they should be, but they're often not treated as such.

Two charismatic and very liberal brothers, who also happen to be mice, fast-talking and incredibly charming, but mice all the same, lead us through a laundry list of hot-button issues. Lauren O'Donnell's dense, fast-moving satire, *White Mice* (Garrett Ross) only wants to enjoy his cheese, Robert (James Hamilton) insists on debating the nature of capitalism, imperialism, totalitarianism, oppression, racism, prejudice, and even love.

White Mice is layered with intelligent challenging humour—the kind of humour that may make the liberals in the audience even more uncomfortable than the conservatives—and devastatingly funny one-liners that leave us laughing and wincing in equal measure. Watching this fast-paced, quick-witted show is like undergoing a political awak-

of delightfully imaginative children's play that is very easy to enjoy—very Fringey right down to the medley of songs about dogs that introduces the show. (Some one knows their music and has a great sense of humour to boot.)

Woolf is played by a very agile Can Russell, who has quite a canine-stage presence. The versatile Laura Haboub meanwhile plays Woolf's trainer, three different art critics, Abigail's mother, a monster and a tree. Abigail enjoys her self too, she fights aliens, rescues a superhero in distress, teaches trendsetting dance moves to a ballerina, rescues a kitten and, even if she doesn't train him according to the manual, re-creates a great relationship with her dog. (It's impossible to list every scene or character in an hour of this show.)

appearing, are all the kinds of things that can be found in anyone's spare room. This play is fun, and performed with a delicious sense of mischief. Do not miss it.

RICHARD VAN OOSTEROM

THE WORLD'S WIFE
(STAGE 2)

★★★★★ Significant others, one-night stands, friends with benefits—we've all had them, and according to *The World's Wife*, so have Little Red Riding Hood, Mrs. Beast and Mrs. Quasimodo. This play by Canadian poet Carol Anne Duffy allows the wives and lovers of some of the most famous men in literature and history to finally speak their mind in a series of tarot monologues, performed here by a clutch of Edmonton's most talented drams, including Leona Brausen, Cheryl Jameson and Davina Stewart.

Many of these sassy ladies have lived their entire lives in the shadows of their male counterparts, so they must be grateful to director Trevor Schmidt for handing them the mic for a few brief—and often hilarious—moments. Eurydice



TANGELICO Michael Showler (centre), milking the audience's emotions

ening: when you leave the theatre, the world looks fundamentally different from the way it did when you walked in. Eek!

JOANNE WILSON

WOOLF AND OTHER FACES
OF ANIMALS
(STAGE 12)

★★★★★ Andrea Ritter's show about seven-year-old Abigail and her dog Woolf is the kind

bluntly explains how she foiled Orpheus' heroic rescue scheme; Frau Freud rattles off every imaginable synonym for her husband's genitalia; and the gorilla "Queen Kong" weeps as she tells of her relationship with a man. Witty, clever and unmistakably entertaining, *The World's Wife* presents male-female relations from a perspective that's at once fanciful yet realistic.

AMANDA ASH



SCOOP JACKSON
Josh Hartnett plays Samuel L. Jackson the live 'TW' star
Resurrecting the Champ

We could use less Erik and more Champ. Or is that less Hartnett and more Jackson?

Josh Hartnett: terrible reporter

Former teen idol needs some remedial training

RESURRECTING THE CHAMP

Directed by Rod Lurie. Starring Josh Hartnett and Samuel L. Jackson. Opens Fri. Aug. 24

YOU'D BE FORGIVEN FOR ASSUMING that *Resurrecting the Champ* is a sports movie. After all, it's called *Resurrecting the Champ*, and the film's poster is a shot of a triumphant boxer raising his arms in victory. But it turns out it's not a sports movie at all. It's a journalism movie. And it's not about muckraking undercover reporters, like *All the Presidents' Men*, or about a dishonest hack who makes stuff up, like *Shattered Glass*. No, it's about a reporter who's just

not very good at his job.

Eric Kernan (Josh Hartnett) is a sportswriter for the *Denver Times*. His boss (Alan Alda) is riding his ass because his stories, though serviceable, aren't all that exciting. And Kernan's name carries the burden of heavy expectations—his father was a legendary sports radio commentator.

One night after a boxing match, Kernan shortcuts through an alley on the way home and meets Champ (Samuel L. Jackson).

Champ, it turns out, is former boxing great Bob Satterfield, now reduced to pushing a shopping cart around the streets of Denver, and

employing his boxing skills only to defend himself from preppy miscreants who like to beat up on the homeless.

Kernan sees his chance. What a human interest story! As he chases down his scoop, interviewing Champ and digging into his backstory (or rather, letting a research assistant dig into it) and trying to pry the lid off the man's personal life, the film gets to something very true and discomfiting in the vaguely predatory nature of the reporter-subject relationship. Kernan likes Champ, but he cares about him first and foremost as a story—which, as he explains to Champ, is his own "title shot."

Champ isn't stupid, either. He knows what the relationship is about. When Kernan asks if he can look through Champ's shopping cart full of personal belongings to add colour to his story, Champ replies, jovially, "Sure, soon as we go to your house and let me go through your closets and drawers."

The question that popped into my head almost right away, and which should have popped into Kernan's, is: How does he know that the Champ, a mentally unstable homeless guy puttering around Denver, really is Satterfield?

Because it turns out... he's not! He's an impostor, and Kernan only discovers as much after his story's

gone to press. This isn't a shocking development. Kernan is sloppy and desperate, constantly groping for validation. He even lies to his own son about all the famous celebrities with whom he's "friends."

The episode with Champ should be the embarrassing denouement to Kernan's career, but instead the film gives him a totally absurd shot at redemption. His kid forgives his lies far too readily to be believable, and even more ridiculously, so do his colleagues.

Since this is all based on a true story, I'm not sure how much the details have been fudged in the service of a Hollywood script. But it's hard to believe that the reporter on whose story the film is based, J.R. Moehringer, of the *L.A. Times*, could be so incompetent and still win a Pulitzer Prize, which he did.

Also unbelievable are the other relationships in the movie—between Erik and his ex-wife, Erik and his son, Erik and his boss, Erik and his dead father. We could use less Erik and more Champ. (Or is that less Hartnett and more Jackson?)

Journalists will want to see *Resurrecting the Champ*, if only to spot all the rookie mistakes. The newsroom scenes (shot at the *Calgary Herald*) have an air of authenticity, and Erik's ambition is an all-too-honest depiction of the competitive striving for awards and plaudits that's come to obsess so many journalists.

But the bloodless relationships between the characters make for long, boring, Jackson-less stretches, and the feel-good finale rings painfully false. In the end, *Resurrecting the Champ* is less about the resurrecting the champ and more about forgiving the hack.

MATTHEW HALLIDAY

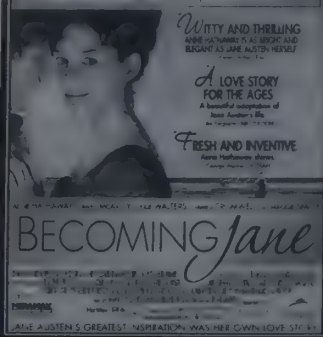
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DVD Dictator

These are the discs you must buy this Tuesday

YEAR OF THE DOG

Molly Shannon redeems herself for all those annoying, abrasive recurring characters she played on *Saturday Night Live* with this offbeat character comedy, the directorial debut of cringe-comedy screenwriter Mike White (*Chuck & Buck*, *The Good Girl*). She plays Peggy, a lonely administrative assistant who takes a deep plunge into grief following the death of her beagle Pencil, and re-emerges as a disquietingly doctrinaire animal-rights activist.

FRIDAY NIGHT LIGHTS: SEASON ONE

The first season of *Heroes* also comes out on DVD this week, but the TV box set to buy is the first season of NBC's beautifully observed, criminally underseen drama, set in the corridors, locker rooms, and football fields of a

sports-obsessed small-town Texas high school.

AIR GUITAR NATION

Nimble-fingered faux-rockers converge in Oulou, Finland to compete for the global air-guitar championship in this amiable documentary from the same production team that does *Project Runway*. "You can't hold a gun if you're holding an air guitar."

OFFSIDE

Director Jafar Panahi's socially conscious comedy about a group of Tehran women who disguise themselves as men into order to attend a World Cup qualifying match is one of the most accessible films to emerge from the new Iranian cinema. Think of it as a higher-stakes version of *Bend It Like Beckham*.



YEAR OF THE DOG
Molly Shannon and Pencil

SAMUEL L. JACKSON

JOSH HARTNETT

"ASTONISHING. INTELLIGENT."

This intricately constructed story of fathers and sons has a genuine resonance and reason rare in movies.

[Scribble] [Scribble] [Scribble] [Scribble] [Scribble]

"A SPECIAL SUMMER SURPRISE."

Heart warming and inspiring.

- Ben Lyons, E!

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* DIGITAL SOUND

"THE FUNNIEST FILM
OF THE YEAR!"

- JACK EGAN, ETL NEWS

ONE OF THE
YEAR'S BEST!

- PHILIP HILLIS, RIMBAUD RADIO NETWORK

Harvard
Hottie

Mr.
"X"

★★★★★
THE FRESHEST &
FUNNIEST MOVIE
OF THE SEASON!

- MICHAEL PHILLIPS, ETL NEWS

Mrs.
"X"

Scarlett Johansson
Laura Linney

the
nanny diaries

based on the #1 bestselling novel



PG

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MAGIC LANTERN
DUGGAN CAMROSE

STARTS FRIDAY

CHECK THEATRE DIRECTORY FOR SHOWTIMES

* DIGITAL SOUND

EVIL HAS A DESTINY



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IN THEATRES FRIDAY, AUGUST 31ST!

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See the Red Band trailer at

<http://www.youtube.com/watch?v=T6flxwL-004>



POD PERSON?
How else to explain *The Interpreter*?

Twilight of the pods

The Invasion is a shameful betrayal of a great sci-fi franchise

THE INVASION

Directed by Oliver Hirschbiegel. Starring Nicole Kidman, Daniel Craig, Jeffrey Wright. Now playing. ★★☆☆☆

THE 1956 FILM *INVASION OF THE Body Snatchers* concludes with Kevin McCarthy standing in the middle of a highway, frantically trying to flag down the passing cars to warn them about the infestation of alien "pod people" that has taken over his hometown. "You're next!" he cries, his eyes ultimately locking with the camera, as if to warn us that even those of us sitting in the movie theatre aren't safe. "You're next!" It's one of the most memorable, despairing final scenes in any science fiction film.

If anything, though, the conclusion of Philip Kaufman's 1978 remake is even more disturbing: Donald Sutherland pointing his finger and screaming at Veronica Cartwright, signaling to his fellow pod people that a human being is in their midst. Both movies are depressing, sure, even nihilistic, but that's the whole point of *Invasion of the Body Snatchers*: the theme of these movies is "They'll get you eventually." You can try running, you can take as many pills as you like, but the pod people are unstoppable. You've got to sleep sometime.

But that's not the message *The Invasion* wants to leave you with. This is the fourth screen version of Jack Finney's novel *The Body Snatchers* (Abel Ferrara directed a workmanlike variation on the story in 1993 set on an army base), and while director Oliver Hirschbiegel doesn't depart from its predecessors in the broad outlines of the plot—a small group of ordinary people try to stay alive as everyone around them gets gradually replaced by emotionless alien clones of themselves—it makes one key change that violates Finney's entire concept.

In this version, when Nicole Kidman and Daniel Craig try to stay awake and out of the clutches of the pod people, it's not just some futile, ultimately doomed effort to hold onto their humanity for as long as possible. No, in this version, Kidman is trying to stay

alive long enough to get her son (who's immune to the pod people's attempts to take over his body) to an army base where government scientists can use his cells to create a pod-person vaccine.

You thought the happy ending that the studio tacked on to some prints of the 1956 *Body Snatchers* was ridiculous? Just wait till you

The central horror of this story—an entire city slowly, invisibly losing its humanity, never takes hold. It's a zombie movie for neat freaks.

get to the end of *The Invasion*, in which we learn that not only does humankind defeat the pod people, but that the government was able to inoculate everyone in the world who had become a pod person and *turn them back!* Come on, Oliver Hirschbiegel (if that is in fact your real name)—you can't cure a pod person! Not since *The Natural* decided to show Roy Hobbs smashing a climactic home run instead of taking a bribe to throw the game have I seen a more spectacular failure of nerve on the part of a movie adaptation.

Taken on its own terms, *The Invasion* creates a couple of eerie moments—there's an effectively creepy scene, for instance, where Kidman gets a late-night visit from a sinister census-taker. (And the TV newscasts that you glimpse in the background, showing the end of conflict in the Middle East, American soldiers returning home from Iraq, and even George W. Bush shaking hands with Hugo Chavez, provide some wry comic relief.) But the central horror of this story—an entire city slowly, invisibly losing its humanity—never takes hold. With its muted tone, its anti-septic blue/grey cinematography,

Kidman's immaculate outfits, it's like a zombie movie for neat freaks.

Reportedly, *The Invasion* underwent substantial reshoots when the producers decided it needed more action—some say as much of a third of it was directed by *V for Vendetta*'s James McTeigue. What is it about Nicole Kidman's presence that seems to attract so many troubled productions? *The Stepford Wives*, *Bewitched*, *Eyes Wide Shut*, *The Invasion*... all of them involved substantial re-edits and reshoots, sometimes with substantially different casts. But none of that turmoil shows up on her smooth, unlined face, which nowadays seems even more placid and remote than ever. What happened to the vibrant comedienne of *Moulin Rouge* and *To Die For*? Is she even human anymore? Or did Nicole Kidman just fall asleep one night and awaken the next morning as yet another Hollywood pod person?

PAUL MATWYCHUK

"Laugh-out-loud funny!"

—Bill Moxley

"Well written, realistically acted and directed with a light touch. A sumptuous meal!"

—Roderick Bell

"Wonderfully natural. Delpy is worth watching both in front of and behind camera!"

—Peter Travers, *Rolling Stone*

"Charming and very funny!"

—Vanity Fair

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One hell of a reporter

Criterion excavates Billy Wilder's brilliantly cynical *Ace in the Hole*

ACE IN THE HOLE

Directed by Billy Wilder. Starring Kirk Douglas, Jan Sterling, Richard Benedict
Now on DVD ★★★★★

CHARLES "CHUCK" TATUM (Kirk Douglas)—vulpine, grinning, coarse and sneering—enters the office of the *Albuquerque Sun-Bulletin* looking for a job as a reporter. He's been a highly regarded writer in Detroit, New York, Chicago, a top journalist with a corresponding top pay-check, but in every one of those cities he's also been released due to a laundry list of character flaws Tatum freely acknowledges to the suspicious editor. Now, in New Mexico, with a flat tire and little to no prospects, he's attempting to bully his way on to the sleepy newspaper's roster.

It works—of course, he only

thinks of the job as a one- or two-month stopgap while he regains his standing, but a year later he's still there, practically tearing his hair out while he deals with an endless loop of "Cat Stuck in Tree" stories.

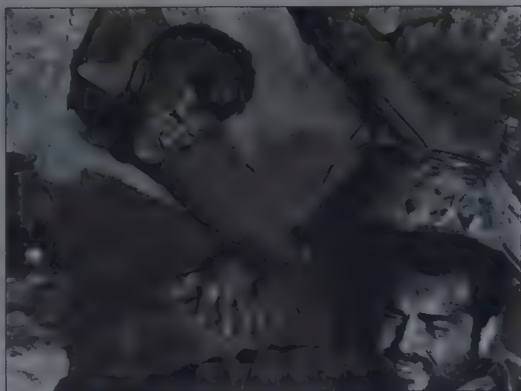
So begins *Ace in the Hole*, with a typically cynical Billy Wilder lead character firing out snappy, sour witticisms as he pursues the classic Wilderian philosophy of "Me first!" The 1951 film—now widely available for the first time in decades on a terrific Criterion DVD—is perhaps the bleakest film the director ever made, and Tatum the nastiest "hero" he ever created. And he gets a prime chance to show just how black his heart really is when, during a trip out of town for yet another dull human interest story, he instinctively decides to follow a cop car

to a cave where a local man—Leo Minosa—has been trapped while looking for artifacts.

Smelling the story that will take him back into the big time, Tatum writes a series of front-page articles that trade on Minosa's plight, using the man's own wife—a calculating gold-digger—and the local sheriff as accessories in his plan to keep the media frenzy going, churning out page after page of sensationalist crap for eager readers across America.

The sheriff—a sleazy opportunist almost the equal of Tatum—agrees to help him freeze out competing reporters so that Tatum can keep the exclusive, as well as draw out the rescue attempt. The site of the excavation where Minosa has been trapped turns into a mini-carnival, complete with a Ferris wheel for the kids, vendors and hawkers working their way through the crowds that have arrived to psychically feed on Minosa's pain. Finally—and this is where our hero deviates from the standard selfish-but-essentially-decent Wilder hero—Tatum makes an appallingly evil decision that seals his karmic fate.

Ace in the Hole is horrifyingly grim to the core—whatever decency exists within the minor characters, whatever spark of human feeling that isn't based on greed and self-interest, is continu-



BURYING THE LEAD Kirk Douglas preserves a scoop in *Ace in the Hole*

ally undercut. Tatum's acumen at promoting "human interest" stories is beaten only by the utter absence of empathy in his soul—he's a bulldog of a reporter, laying waste all around him in pursuit of a story that isn't a story, his barest saving grace being that practically everyone around him is also willing to put the knife in if it benefits them. There's no redemption in this film, not even in the haunted, revulsed mask that takes over Tatum's face at the end, as he realizes what he is, and what he always was.

"What's the matter with everybody?" he drunkenly yells at the newsroom staring back at him on returning to Albuquerque, haunt-

ed, defeated, and filled with self-loathing. "Haven't you ever seen me before?"

Despite being nominated for an Oscar for Best Screenplay, *Ace in the Hole* was such a resounding flop that the money the studio lost on it was taken out of Wilder's next film, the hugely successful *Stalag 17*. The studio even tried releasing it again under another name (*The Big Carnival*), but audiences still weren't biting. This wasn't your usual Wilder film where light manics to cut into his darkly comic world; this was Wilder taken to his logical extreme.

And it hurt.

TOM MURRAY

New mission for Mars

Kristen Bell's a *Hero*, Corus gains *Weight* and *Cosmo* gets a makeover

IT'S BEEN A BUSY WEEK IN EDMONTON, what with the *Fringe* going on. I'm going to presume that most readers have a short attention span this weekend, and give you snippets of news instead of a diatribe.

• *Veronica Mars* star Kristen Bell is joining the cast of *Heroes*. I guess the fan campaign of sending truckloads of Mars bars to CW president Dawn Ostroff didn't work as well as the campaign to convince CBS to renew *Jericho*. (Who really needs 65 tons of roasted nuts anyhow?) I remember the good old days when snail mail saved *Cogney and Lacey*.

But I digress. Landing Bell for *Heroes* wasn't easy either, as she's keeping busy with movies these days. NBC had to duke it out with ABC, who wanted her for a part in *Lost*. Apparently her *Heroes* character, Elle, is connected to the past, present, and future of several characters on the show, and will shed her Goody Two Shoes image by committing a serious crime right off the bat. Maybe her superpower is the ability to leap networks at a single bound.

• In the category of "magazines boys wish Kristen Bell would do covers for," *Cosmopolitan* TV is coming to Canada. Corus is bringing the channel, based on the women's magazine, which is already pretty popular in Latin America. Corus hopes that it will appeal to younger women than those that watch its existing "women's" channel, W. However, if *Cosmo* TV has the same number of scantily clad models with gravity-defying bosoms as the magazine does, then Corus

TELEPROMPTER

NICOLA SIMPSON KHULLAR

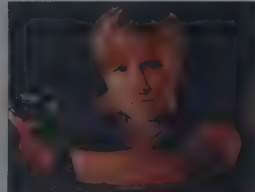
might find the demographics skewing middle.

• I'm more excited about new Canadian offerings on Corus's Movie Central. MC here and Astral Media's The Movie Network in the east have been trying hard to become the HBO of Canada, but they've had a tough time finding edgy content. Michelle Marion, head of Canadian independent production at TMN, complained to *Variety* that most submissions were shows that CBC and CTV had already rejected, with some nudity and profanity tossed in as an afterthought. But now there's some real diamonds in the works.

The two I'm waiting to see: *The Weight*, an eight-part series from George F. Walker and Dani Romain (*This Is Wonderland*) about a pair of unhinged cops in Toronto. Plausible, maybe. Hey, if I were a cop in Toronto who got paid a ton of money for guarding film sets and construction sites, I'd go squirrelly too.

Also on the ticket is *ZOS: Zone of Separation*, starring Calm Meaney and Lolita Davidovitch as rock 'n' roll peacekeepers in a fictional pseudo-Sarajevo.

• In more banal news, Ryan Seacrest is slated to host the Emmys this year. Apparently Fox couldn't locate a suitable comedian in its



ONWARD KRISTEN SOLDIERS
Kristen Bell joins *Heroes*

pantry. (What, Bill O'Reilly wasn't available?) Fox refuses to comment on speculation that Emmy winners will be decided by calling or texting, à la *American Idol*.

• The premiere of *High School Musical 2* set a new record for basic cable ratings in the U.S. (It airs here on The Family Channel.) If you recorded it, you might have missed the last 15 minutes or so. TFC pulled a TBS-like bridging stunt in a grab for ratings, and I guess it worked. No word yet on what kind of bonus Zac Efron is going to get for *HSM3*. Hopefully it will be enough to support his massive hair product addiction.

• And on a sad note, legendary Canadian producer Philip Keatley died last week in Vancouver. Keatley, the creator of such shows as *The Beachcombers* and *Cold Squad*, was largely responsible for energizing the film and television business in Lotusland. Without him, your childhood and mine would be Relic-less. Just imagine.



NANNY-DIS-ESTABLISHMENTARIANISM
Scarlett Johansson and Nicholas Art in *The Nanny Diaries*

Mary Poppins is dead

The Nanny Diaries is a class-war manifesto disguised as chick lit

THE NANNY DIARIES

Directed by Shari Springer Berman and Robert Pulcini. Starring Scarlett Johansson, Laura Linney, Paul Giamatti. Opens Fri, Aug 24. ★★☆☆☆

SO MUCH FUSS IS BEING MADE about the so-called "opt-out revolution"—the wave of professional women dropping out of the workforce to raise their babies. On one side of the argument, it's seen as the best way to rear one's young. Mothers who send their children to daycare are subjected to horror stories of parents who miss out on their kids' most precious moments, or worse, get rejected by their children at the end of the day. But as we all know, staying home more often than not isn't a matter of choice—it's a matter of whether or not one has the means to do so.

The Nanny Diaries, based on the fictionalized memoir by Emma McLaughlin and Nicola Kraus, joins *The Devil Wears Prada* in the genre of upscale-assistant tell-alls. This story takes place among the crème de la crème of stay-at-home parents: families who can not only afford to float by on one income, but also have the dough to hire a nanny in order to give Mom some "me-time" during the week.

So while these mothers have theoretically attained society's idea—she stays at home with her children while tending to her own enrichment as a person—an underclass of women who don't have a choice comes in to take over the boring, inconvenient, and just plain gross parts of motherhood while Mother swoops in to read a few bedtime stories and cuddle.

Annie Braddock (Scarlett Johansson) has graduated from college (major in business, minor in anthropology) and is about to enter the world of big business. Her mother (Donna Murphy), a nurse, is proud: having raised Annie on her own, she looks forward to seeing her daughter dig her way out of the middle class and into some real money. "I would give anything to be where you are," she tells Annie.

But once out of New Jersey and into New York, Annie has a crisis: she is unable to answer her interviewer's simple question: "Who are you?" Panicking, she runs away from her dream job and into

Central Park, where she's hired on the spot to be the nanny of Grayer (Nicholas Art), a headstrong grade-schooler born with about half a dozen silver spoons in his mouth.

Here, Annie's minor comes into play. Rather than seeing herself as slumming into underemployment, she chooses to approach her job as field research. And as a college graduate (and white) Annie is as much a status symbol for her new employers as their lavish Upper East Side apartment. With Mary Poppins fantasies dancing in her head, Annie delves into how the other side lives, and things get very ugly very fast.

The family, predictably, is dysfunctional: Mr. X (Paul Giamatti) is frequently away at work, and when he is home, he's edgy and controlling. Mrs. X (Laura Linney) spends more time at the spa and parenting classes than with her son. And little Grayer is a hellion with attachment issues who desperately misses his last nanny. Annie's even prohibited from dating, especially when the man of interest is the Harvard hottie a couple floors up.

Thankfully, *The Nanny Diaries'*

depiction of upper-class New York isn't completely cartoonish. (The directors, Shari Springer Berman and Robert Pulcini, are the same team that did the Harvey Pekar biopic *American Splendor*.) In fact, the film is unusual among Hollywood pictures in that it acknowledges that class issues exist at all.

And it recognizes that being working class, or even middle class, is still a privilege compared to the immigrant women who are essentially enslaved in order to take care of their own families, wherever they are. And the higher up the social ranks you go, the greater the need for comfort at the expense of other women. The women at the top pay, too: in order to live their ideal lives, they give up paid work and their sense of self. (The screenwriters have obviously been reading a lot of Caitlin Flanagan.)

The issues *The Nanny Diaries* raises don't apply merely to the very rich, either: paid work is the only safety net when marriages fail—a tragic fact for stay-at-homes who aren't looking at million-dollar divorce settlements.

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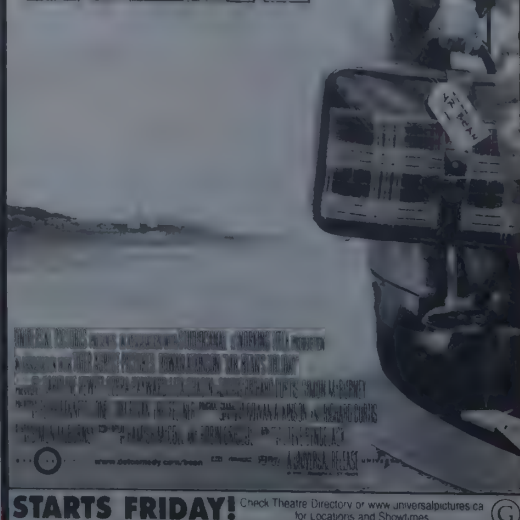
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capsule film reviews

WINTER TALE

Prime evidence of *March of the Penguins'* pernicious effect on wildlife documentaries. The imagery is stunning, but the pop-music soundtrack and Queen Latifah's claying, comball narration are almost unbearable. Unwatchable, too.

★★☆☆☆

BECOMING JANE

Shakespeare in Love meets *Pride and Prejudice* in this fluffy romance starring Anne Hathaway as a lovestruck young Jane Austen. Pleasant enough, but designed more for chick-lit fans than people who've actually read Austen's novels.

★★☆☆☆

THE BOURNE ULTIMATUM

If there's a more exciting sight than Matt Damon running down streets, leaping through windows, driving cars off rooftops and beating up hired assassins using nothing more than a book, we don't want to know about it. Our hearts couldn't take it.

★★★★★

BEATS: THE MOVIE

Aka *The Sisterhood of the Traveling Stinks*.

★★★★★

DADDY DAY CAMP

Oh for crying out loud, Cuba Gooding Jr.—this is getting ridiculous. Are we going to have to stage an intervention?

★☆☆☆☆

HAIRSPRAY

A latex-encased John Travolta is no substitute for Divine. This musical version of John Waters' 1988 camp classic is a conformist salute to nonconformity, but at least the songs are great.

★★★★☆

HARRY POTTER AND THE ORDER OF THE PHOENIX

The longest, gassiest *Potter* book becomes the shortest, most dramatically effective *Potter* movie: now there's a magic trick for you. Director David Yates may be Harry Potter's most valuable ally since Sirius Black.

★★★★★

HOT ROD

What's funny on YouTube isn't quite as amusing on the big screen.

★★☆☆☆

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CHUCK AND LARRY
We now denounce you, Chuck and Larry

★★☆☆☆

THE LAST LEGION

Too many schnooks foil the Goths.

★★☆☆☆

RESCUE DAWN

Whaddya know? It is possible to make a thinking man's *Rambo*. Werner Herzog's fictionalized version of his documentary *Little Dieter Needs to Fly* transcends all the clichés of the POW genre, while Jeremy Davies pulls an upset victory over Christian Bale in the "most weight lost for a part" contest.

★★★★★

THE SIMPSONS MOVIE

It neither sucks nor blows. In fact, it's consistently, uproariously funny—which is more than you can say for the TV series lately. Credit the brisk pace and tight sight gags to director David Silverman—or at least his non-union Mexican equivalent.

★★★★★

STARDUST

Claire Danes, Michelle Pfeiffer, Robert De Niro and Peter O'Toole all appear in this strenuously whimsical fantasy in *The Princess Bride*. Not quite as magical as it thinks it is, but you know what? Neither was *The Princess Bride*.

★★★★☆



STARDUST

Claire Danes is a celestial equestrienne

SUMMERS

This jubilantly raunchy teen comedy is hilarious—but be sure to see it now before every fratboy in town starts wearing "McLovin" T-shirts.

★★★★★

2 DAYS IN PARIS

Julie Delpy and Adam Goldberg spend 90 minutes bickering sarcastically with each other, and yet at the end of the movie, they still seem like a fantastic couple. Yes, they're just that adorable.

★★★★★

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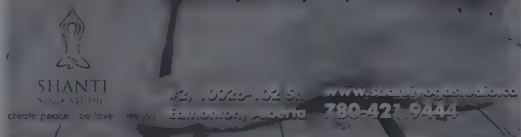
Prenatal Yoga

Mondays, 7:30-8:45pm.
September 10-October 15 (no class Oct. 8) 5 classes, \$65 (incl. GST)
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my look

Name: Conor Tavis McNally
Location: The Stoop on 99th
Occupation: Filmmaker, shipper/receiver lifestyle poet
Style: Out to lunch
Wearing: The shoes are Puma high-tops from Glam Slam. They match my bike. The pants are from Plush, which are Va.com. The underwear was given to me by my Grandpa (not used). I think they're from Woolworth's. The T-shirt and vest are American Apparel. My little sister works there and buys me stuff I think she is more concerned about my style than I am. The bandanna was stolen from my dog Duke. The jacket I found at a co-worker's house—Mr. Metro himself, Reg. He said his days of pink leway are behind him. The Roxy pin I made. The shades are from Zeller's. The camera is a Minolta XL401 8mm beauty. I am borrowing it from Aaron Munson from FAVA. Including my shoes, my entire outfit cost about \$230 or so.

Hair: Cut by my girlfriend in our dining room over a period of two days. I like mullets.
Info: Film: bike riding as a means of transportation, cucumber sandwiches, yerba mate, garlicky.
Not into: loud cars, the Verdwell, multiplex movies, theatres.
Music: No-Neck Blues Band, The Mars Volta, JOMF, fusion-era Miles Davis (i.e. *Bitches Brew*), Volcano the Bear, Drakes Theory, John B. John Coltrane. Yes. Hello.
Movies: The Crumaker cycle, anything by Kubrick, *Boogie Nights*, *Inland Empire*, *Sans Soleil*, *The Royal Tenenbaums*, *Rushmore*, *Opening Night*, *The Killing of a Chinese Bookie*.
Reading: *Harry Potter and the Deathly Hallows*.
Inspiration: Living in Boomtown and not having my driver's license.

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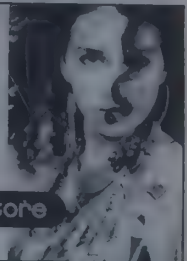
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TIME IS THE ENEMY



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THE 3-DAY NOVEL CONTEST

Aug 31-Sept 2, Chapters South Point (3227 Calgary Trail NW) and Book Television

Only Canadians would take the sleazy, scandal-mongering, backstabbing milieu of reality television and turn it into a literary contest. Well, maybe not only Canadians, but given our international reputation for politeness and self-effacement, "televized novel-writing" sounds more like the punchline to a joke about how mild-mannered we Canadians are. That such a spectacle would endure for a second season on the airwaves practically cries out for a rimshot.

But there you have it. Book Television is gearing up for its second-year coverage of The 3-Day Novel Contest, during which 12 contestants will be sequestered in a bookstore in Edmonton and ordered to produce a literary magnum opus before the weekend is over. And snigger though you might, producer Tate Young says the situation has all the thrills and none of the contrived melodrama you'd expect from what has arguably become the most popular television format going.

"A lot of reality TV is bunk," he says. "A lot of it is not all that real, in that people are told what to say and what to do on camera. Reality TV is a hybrid mule of documentary and game show. We try to stick a little closer to documentary. We don't turn [contestants] against each other or vote people off the island. There's enough pressure on them trying to write a book in three days that you don't need to create external drama to that. Trying to crank out 100 pages in 72 hours is hard enough."

LABOUR DAY OF LOVE

Of course, The 3-Day Novel Contest has a much longer history than its televised equivalent. The first such marathon was conceived in 1977 as a barroom challenge among some Vancouver writers and, thanks to the buy-in of various Canadian publishing imprints and authors around the world, has become an international phenomenon observed by thousands of would-be literary laureates every Labour Day weekend. More than just a challenge, the event is an actual contest, with the jury-approved winners obtaining publication for their instant fictions. So far, 24 such novels have been published and writers no less esteemed than Candace Jane Dorsey and the late bp nichol have used the occasion to force new works into being. (For a \$50 fee, anyone can enter the at-home version of the contest until August 31 at www.3daynovel.com.)

Leave it to a TV producer to up the ante. Young says the idea for the TV show arose from a desire to promote Canadian literature, but the idea of locking up a dozen writers in a bookstore with a bunch of cameras and making them vie for a \$5,000 prize betrays a sadistic streak. Nonetheless, hundreds of applicants lined up for the privilege and four

of the 12 finalists competing in this year's show hail from Edmonton, including playwright Marty Chan and SEE editor/playwright Paul Matwychuk.

Young says a proven passion for writing was one of the selection criteria, but personality, stamina, and the ability to write with a camera in one's face were also factors. And though Book Television's coverage of the event, which will consist of live hits during the contest and a subsequent series constructed from the hours of collected footage, will avoid the salacious tone of the most popular reality TV, there will be some heightening of tensions to keep things interesting.

"The prizes will be bigger than last year, the penalties will be a little tougher, and we're going to be a little more intimate," Young says. "Last year, we weren't really able to show the weird intimacy of people living in a bookstore, so we'd like to show more of that."

Timothy Anderson, the Edmonton author who won the televised contest in 2006, says last year's challenges and the pervasiveness of the camera were plenty obtrusive. "The challenges were really, really annoying," he says. "It's not that they were difficult, but having to stop and not being able to get into a groove—even

cameras. I think it keeps you honest. When you're all by yourself, you can get into a weird writing groove that loses perspective, but when you have the cameras on you, you're forced to that external perspective on your work. I think it actually helps."

THE 13TH MACHINE

The panel of judges, including local novelists Todd Babiak and Minister Faust, seem to have thought so as well, as they picked Anderson's juggernaut, which details the pressures of gentrification and the increasingly deadly drug trade on some homeless people in Edmonton, as the best novel in last year's contest. Anderson said a long walk through the inner city making notes on setting helped him pound out his 28,000 winning words, and that he's continued to work on the novel to whip it into publishable shape.

Gayleen Froese, one of the contestants in this year's contest, says she hopes to be similarly prepared for her stint in the pressure cooker that is Chapters Southside. The corporate communications editor and writer, who has the published novel *Touch* to her credit, feels up to the challenge of penning a novel in front of an audience, but is trying to anticipate any blockages to the

encourages people to come down to Chapters South Point and avail themselves of the sights, sounds, and smells of live novel-writing, the way it was meant to be experienced. Plus you can enter to win a \$1,000 Chapters shopping spree.

"[Past contestant] Ali Riley described it as like being in jail," Young says. "You're surrounded by the sound of the other inmates snoring, and you just hope that nobody's got a shiv."

SCOTT LINGLEY



James



Matthew



Jennifer



Joe



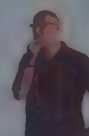
Tracy



Nancy



Rebecca



Paul



Gordon



Lorna



Gayleen



Marty

"The prizes will be bigger than last year, the penalties will be a little tougher, and we're going to be a little more intimate. Last year, we weren't really able to show the weird intimacy of people living in a bookstore." —Producer Tate Young

when there weren't challenges, they were doing broadcasts every couple of hours and interviews and so on, so you were always stopping. A lot of us were relieved when nighttime came. We did our most intense writing in the middle of the night."

Anderson admits there was another annoying disruption during last year's contest—himself.

"I know some of [the other contestants] didn't like me very much," he laughs. "I was too loud! But that was partly strategy. [Calgary journalist] Catherine Ford and I were very loud and colourful and aggressive for the first day and got a lot of camera time, and after that we were able to say, 'You've got what you needed from us, now go away and let us write.' Where other people were then spurred to vie for their share of camera time when they should have been buckling down and it became quite a distraction for them. I don't think people caught onto that. We were deliberately loud and obnoxious—and it worked."

Previous attempts might also have bolstered Anderson's efforts. Last year was his fourth attempt at a three-day novel and he says the added pressure of a live audience and a TV crew might have pushed him to step up his game.

"I did a better job with the

cataract of creativity required to make it across the finish line.

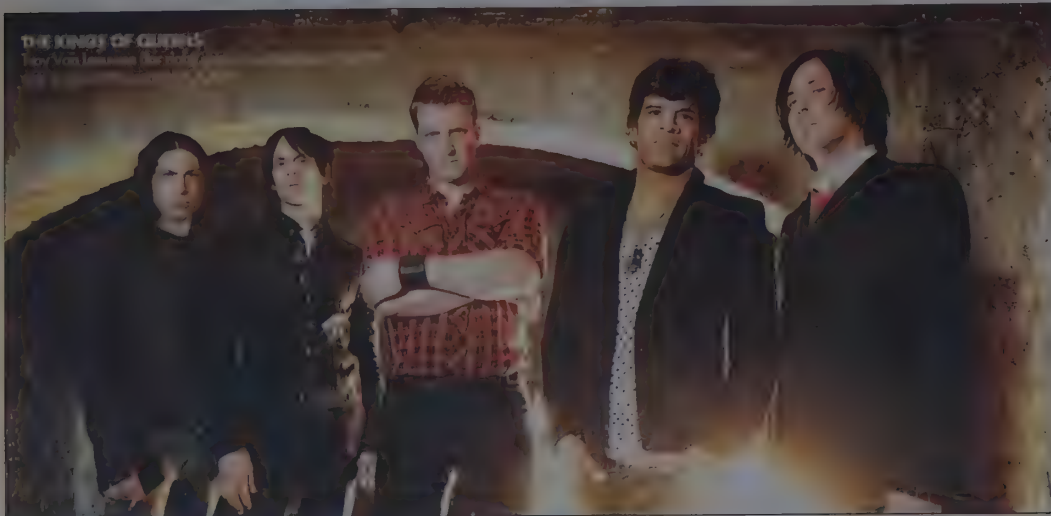
"I'm thinking about what my weaknesses are as a writer in terms of 'where do I get bogged down' so that that stuff is available to me in my outline and I don't get stuck on something and can't just keep writing," she says. "That's what I need to do, is write and not think."

A prolific singer-songwriter with a background in radio and TV, Froese says she's not too concerned about the cameras or the challenges, not even "The Dreaded 13th Machine," which projects the writer's work-in-progress onto a giant screen for the in-store audience to see.

"I don't find it daunting, but my characters tend to have potymouths so it could be pretty interesting," she says. "There might be a lot of parents shuffling their kids towards the exit."

As for strategy, Froese is thinking mostly in terms of keeping her energy levels up. "I'm planning to eat a really embarrassing amount of food. I find that when I'm tired, food is one thing that can help keep me awake."

Though you can watch regular live updates of The 3-Day Novel Contest on Book Television, or wait for the finished series to air sometime later in the season, Young



The professional No longer the "new guy" in Queens of the Stone Age

QUEENS OF THE STONE AGE
Wed, Aug 29, Shaw Conference Centre
7:30 PM / \$20-\$30

TROY VAN WHO-EN?

Van Leeuwen.
You're forgiven if it takes you a few moments to place the name. It's getting hard to keep track of who's in Josh Homme's Queens of the Stone Age, what with past, present and occasional guest members now numbering in the double digits.

But, seeing as how Van Leeuwen, along with former Danzig drummer Joey Castillo, has been on board for a good five years now, he's the closest thing you'll find to a permanent cast member in the fold of this ever-

changing heavy-yet-arty band, equally comfortable with Sabbathian riffs and Krautrock structures, and even willing to prettify things with an occasional lap steel.

Hell, Van Leeuwen's not even the "new guy" anymore—that honour goes jointly to keyboardist Dean Fertita and bassist Michael Shuman.

Surely one of the reasons for Van Leeuwen's relative longevity is that he's worked with a host of musicians—Orgy, A Perfect Circle, Failure, Korn and even Depeche Mode—in a variety of roles: producer, mixer, session player, full-fledged band member. There are some questionable acts in there, sure, but it's a long way to the top if you want to rock 'n'

roll, and these days you can't do much better on the heavier end of the spectrum than QOTSA.

The point is, Van Leeuwen's a pro. (He even wears sharply-tailored suits on stage, a stark contrast to his T-shirted colleagues.) SEE spoke to Van Leeuwen about his technique, new album *Era Vulgaris* and how it feels to be a Queen for more than a day.

SEE: I was reading up on you in *Guitar Player* magazine. [The article] talked about your "phantasmagoric textures." I'm not sure what that means.

Troy Van Leeuwen: I'm not sure either. I don't know if I said that, but I like the way it sounds.

SEE: It was the writer of the piece. Well, could you elaborate a little, in layperson's terms? They did talk about your "texturing"—what do you bring to the sound of QOTSA?

TVL: Sure, that is one angle: adding some colour here or there. But I also branched out a little bit on this record [*Era Vulgaris*]. We have this character that we've come up with: the drunken robot. Let that sink in visually. It's a rhythmic noise situation. We started with the introduction of some synthesis too.... [Phone line begins making odd tapping sounds] Is that my phone or yours? Oh, it's

mine.... I thought it was "Poison" by Bell Biv DeVoe...

SEE: I thought it was the drunken robot.

TVL: There you go—he's there again. But, with each record there's some new thing that we're

"It's a rhythmic noise situation."

discovering, and what I was adding to the new one was... not really playing notes, but rhythmic stabs and noise.

SEE: You've played with a long list of people. I was reading an interesting article just recently on Jimmy Page's pre-Yardbird years, playing with everybody since he was 15...

TVL: Yeah, yeah... I was just watching that movie *Zodiac* the other night, and that Donovan song is in there, "Hurdy Gurdy Man." I believe Page and John Bonham, at least, are on that—maybe John Paul Jones too. It definitely sounds like Bonham playing drums. I was just thinking about that—he was a big session guy...

SEE: Yeah, they'd haul him out for everything from rockabilly to

Jackie De Shannon or whatever. Do you see yourself as modern version of that, having played with so many different types of groups?

TVL: If it hadn't been for Jimmy Page, I don't think I would have picked up the guitar. He really was responsible for me being inspired to play the guitar. If that is indeed what I am [laughs], I owe it all to him in the first place. I love the way he played, not only with other people, but also the work he did as a guitar player for Zeppelin. It's pretty much how I've tried to do things in my own fashion: there are multiple parts that all fit together and they're all tonally different. That's what I love about playing music with different people, because you learn new stuff, and that's how most of us are in The Queens.

SEE: I'm sure you learned how to adapt to different frontmen's personalities too.

TVL: Sure, and players too. The second you add someone new to a band, things change.

SEE: Keith Richards still jokingly refers to Ron Wood as the "new kid." Do you feel that way in Queens or do you feel pretty solidified?

TVL: I don't feel like the new kid anymore because there are newer people than me. But, yeah, for the first two years that I was in the band, basically our drummer, Joey [Castillo] and myself were the new twins.

But I think we've really grown into the situation with Josh. This is

TROY VAN LEEUWEN

the second record the three of us have made together, and I think we've really tapped into something chemistry-wise. *Lullabies to Paralyze* was a record written mostly on the road during the *Songs for the Deaf* tour, so a lot of it was pretty planned out. The writing was pretty much done, and the recording took a really short time. Wham, bam—just getting performances. And on this new record we had nothing prepared, besides the song "Make It Wit Chu," which was on the *Desert Sessions*. Everything else we had to test, play, and figure out what we were doing. It was sort of set up that way. We wanted to do something new and something fresh, and there's no better way to do that than to just throw yourself into the studio and see what you come out with.

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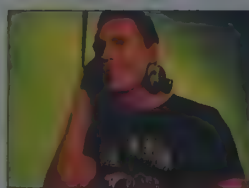
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THURSDAY

Fri, Aug 24, Shaw Conference Centre
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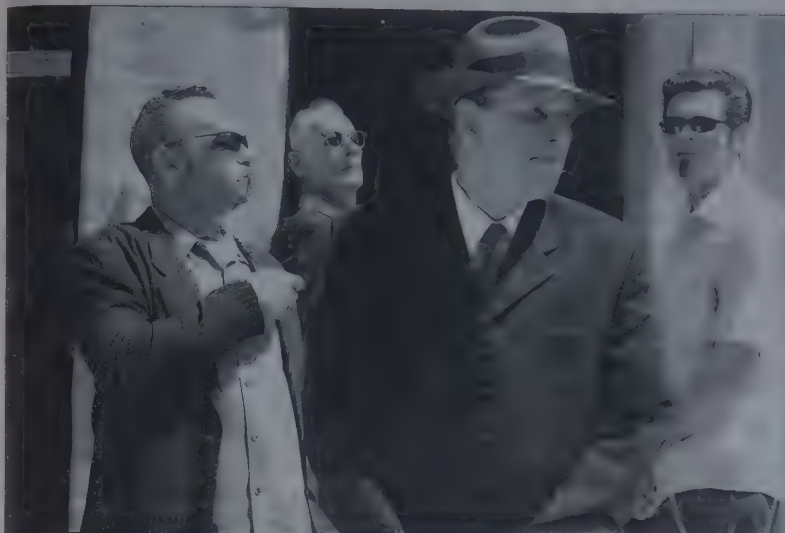
UNREST FEST

Fri, Aug 24, Starlite Room
The venerable Daylo Abarrios (they're still

around!) lead a pack of some of the most twisted acts in metal. Alternate festival names: Messed Fest, Death Fest, Festivus of Restlessness.

QUEENS OF THE STONE AGE

Wed, Aug 29, Shaw Conference Centre
The Queens are the Bruce Willis of hard rock: big, loud, punishing, but possessed of enviable talent and savvy. By the same analogy, Velvet Revolver are like the Steven Seagal of hard rock. And which do you still watch: *Die Hard* or *Under Siege*? Though



Hey, Watermelon man

Meet Watermelon Slim: scholar, farmer, and too-good-to-be-true bluesman

WATERMELON SLIM AND THE WORKERS
Sat, Aug 25, Labatt Blues Festival (Heritage Amphitheatre, Hawrelak Park). Info: 708-7230, www.bluesinternationaltd.com

WATERMELON SLIM CAN'T BE A REAL bluesman. He's too perfect. From his tobacco-ravaged voice and southern good ol' boy patois to his eclectic, blue-collar employment history (he's been a collection agent, a sawmill operator, a watermelon farmer, and a funeral officiator), he's had exactly the sort of hard-living, road-weary life audiences demand of their "authentic" bluesmen. There's even has a ludicrously hard-luck story about how he started playing music. To quote directly from his label's website: "While laid up in a Vietnam hospital bed, [Slim] taught himself upside-down left-handed slide guitar on a five-dollar balsawood model, using a triangle pick cut from a rusty coffee can top and his Army

issued Zippo lighter as the slide." Oh, c'mon.

But there's another side to Slim: he's also a certified genius, a member of Mensa, the international high-IQ society. He has three degrees, including a masters in history, and he won't hesitate to explain why, after releasing an acclaimed album in 1973, he went silent for 28 years,

not releasing a followup until 2001. "Well, it was the OPEC oil embargo," he says. "I was negotiating with Atlantic Records to release the record I had made, and suddenly when the price of polyvinyl chloride [a substance synthesized from petroleum and used to manufacture vinyl LPs] jumped 500 per cent, Atlantic wasn't interested in negotiating any-

If it weren't for that pesky Arab-Israeli war, Slim might have spent fewer years behind the wheel of a big-rig and more in front of a studio microphone. (A student of history such as himself must surely find amusement in this.) But he kept busy during these silent years.

"I was working. Worked in everything from forklift operating and truck driving to selling firewood, petty crimes, farming watermelons. Did a lot of things. Been a political activist and investigator a long time. Worked on several very sensitive you'd probably have to say, anti-government scientific projects, and during all that time, I was busy learning to be the musician that some people think I am today. But I don't want to brag on myself. I'm still the least of the musicians in my group." Wait—what was that about anti-government scientific projects?

Slim declines to elaborate, but that first 1973 record, *Merry Airwaves*, was a vivid indictment of the Vietnam war, in which Slim served enlisting voluntarily after dropping out of college, where he got "an A and three Ds" in his only semester in 1968—he says he was too into LSD and DJing to bother with studying.

"My family had an illustrious military history. There was never any question that I wouldn't go," he says. "But it was completely FUBAR, just like the military mission that the United States is involved in now."

Slim's latest release, *The Wheel Man*, continues in the activist vein, with songs like "Black Water," a righteous finger-stab at the U.S. government's colossal mishandling of the aftermath of Hurricane Katrina

But the themes of most of his tunes, he says, fall into three categories: work, long-term relationships, and "coming to grips with [his] own mortality."

Speaking of which, Slim won't say how old he is, just that he's a "late bloomer" but he doesn't seem bitter about it. He just sounds pleased not to be driving rigs anymore.

"Hock, if we sell 15,000 copies of my latest record, we'll think that's a roaring success. If you want to make money in music, you put on a cowboy hat, you make sure your teeth are really nice, and you do country. Now I really like country... I hope to make the next great shit-kicking truckstop country album, matter of fact. Within the next year, go down to Nashville and do that."

Slim's list of musical antecedents are pretty much the usual suspects for a blues singer: Muddy Waters, Howlin' Wolf, James Cotton. But nowadays, Slim thinks, and most would agree, that with his eclectic songwriting—everything from supremely funky blues to rustic hill-billy songs to percussive world music—he's created his own niche. And that's not to mention his "backwards" slide guitar (he plays left-handed on a right-handed guitar, holding the instrument upside down).

"At this point, I am someone who actually influences people rather than being influenced... You can't say Watermelon Slim sounds like A or B or C, because I sound like myself. People in the United States and Canada are saying 'Oh, Watermelon Slim showed me how to do that.' But you know, I don't want to brag on myself."

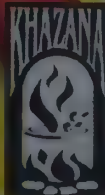
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"LATER TODAY I'M GOING TO FIND A real restaurant—a good restaurant," insists Robert Cray over the phone from his hotel in Oregon. "After a while it's just important that you make sure to eat healthily—I even bring fiber on the road these days."

Okay, okay, that's not exactly the subject of too many blues songs—maybe if Wilfred Brimley ever picks up a Les Paul—but at a certain age it's kind of a necessity. The 57-year-old blues guitarist—literally just in town as opening act for old friend Eric Clapton back in March, now co-headlining with Keb' Mo' at the Jubilee—doesn't seem to ever be off the road these days.

"Well, we did this because I wanted to—it just seemed like it would be a lot of fun for us to tour together," he says. "We wanted to see what it would be like, and we've gotten a great response."

The casual nature of the show—two friends trading off on songs, changing the order of each band's appearance and guesting on each other's songs—suits their relationship just fine.

"Last night in San Francisco Keb' came out for the second song and just stayed out—he said 'Man, I just want to play rhythm guitar all night—can I do that?'" Cray laughs. "I said 'Yeah, man—go right ahead.'"

Soft spoken in interview, Cray has a singing voice that bespeaks endless hours listening to Stax/Volt records, and a guitar tone that rings like the sonic equivalent of a Masters degree in bluesology. There's a reason why Cray is so highly regarded—since his breakthrough, 1986's *Strong Persuader*, he's considered been one of the most inventive guitarists and songwriters in the field, keeping to his blues background while cannily

easing in a sophisticated mix of jazz, soul and rock.

When the conversation turns to the eclipsing of roots music by the kind of prepackaged pop that erases all humanity from the final mix—no mistakes, no sweat, no danger—Cray just shrugs it off.

"Do you like your music picture perfect, or do you like it... (he actually growls here) raw?"

That's what I love about it—being on the edge, not knowing if it'll work out, the natural part of being on stage."

But isn't he a little choked that blues, as well as jazz—both improvisatory forms of music—have been shunted to the musical margins?

"No, I can't say it really bothers me—if it did I wouldn't be in this at all. That's what makes the world go round, and I'm happy to be doing what I do. I accept that that kind of music exists, and if people enjoy it that's fine, but it has no real effect on me. Listen, we're a band plays a particular type of music, and we've been doing it since '74, still making records and touring, and people come out to see us. How could I complain?"

He's certainly paid his dues—Cray may have first made his mark in the mid '80s, but he put his time in with various groups through the '70s before starting the Robert Cray Band. He popped up in a few places before he started winning Grammy Awards—such as his don't-blink-or-you'll-miss-it turn as the bass player for Otis Day and the Knights at both the frat party and later roadhouse scene in *Animal House*.

"Oh, man," he says in an abashed tone. "Yeah, that's happened—and it happens every year, at some point I'll be somewhere and it's on the television. That was interesting—fun, but interesting—and y'know, the music was prerecorded, we weren't just dancing around to it, not really playing."

TOM MURRAY

Province of punk rockers

DIY prodigy Eamon McGrath says all Alberta musicians are punks

EAMON MCGRATH
w/ Andy Shaul, Simon Hoskyn, Michael Rault,
Zachary Lucky. Black Spot Cafe (15120A
Stony Plain Rd.) Wed, Aug 29. Info: 481-7768

"I'M NOT A FUCKING COWBOY," SAYS Eamon McGrath, Edmonton's leading 18-year-old folk-punk musician. He doesn't look like a cowboy either. He's more of a T-shirt and blue jeans kind of guy, the kind of musician one who embodies every aspect of the punk rock mentality without needing a Mohawk to prove it.

"We are from the prairies, and whiskey and horseback riding and shit like that is in our blood," he says. "I'm as far away from that as you can be... but I'm saying that kind of lifestyle is what this city is built on."

He's talking about the classic image of Albertans as hard-working mavericks—self-sufficient frontier pioneers who won't stop voting Conservative, but whose back-breaking labour built this province. McGrath feels that our music scene works on similar principles: hard work and a "do it yourself or die"

approach.

"The real Albertan attitude is 'How hard are you trying? How much effort are you putting into it?'" he says. "This is a culture that's based on building your own home, and that's what bands do—they build houses. They release their own records and they do it on their terms, and they have 100 percent control and it's totally DIY."

Instead of waiting to be rich enough to record a "professional" CD, McGrath simply did it himself. This smart move allowed him to release three albums before the age of 18. "As a musician, you've got two options," McGrath says, "You can record your music in a 'good' studio with thousands of dollars' worth of mics, or go to Radio Shack and buy one for 100 bucks—or 50 bucks!—and go use a tape deck you've got lying around. I took that approach. I didn't have the money to go to a studio, and frankly I don't have the patience. I want to record now, so what do I have?"

McGrath's lo-fi approach doesn't hinder his music; instead, it creates a

more genuine sound that lets you know immediately that these are songs whose message and music are more important than fancy packaging. And McGrath says the process is so simple, anyone can do it.

"Check and see what's in your room," he says, "and if you have a tape deck—sweet, record on it. Release that."

Besides McGrath's already-impressive discography (and his gig as a *SEE* music writer), he runs his own label, Cassettes Records, which focuses on getting music out to as many people as possible without seeking a profit. His latest project, *The Wild Dogs*, sees him working once again with other musicians after a couple of years as a solo artist.

"The stuff I'm doing with the Wild Dogs is like Neil Young and Crazy Horse, and noise basically," he says. "It's very knuckles-on-the-pavement rock 'n' roll." McGrath compares their sound to Tom Waits fronting Black Flag. You could label it punk if you want, but McGrath believes every Albertan band is a punk rock band, and that word has nothing to



DON'T CALL HIM A COWBOY

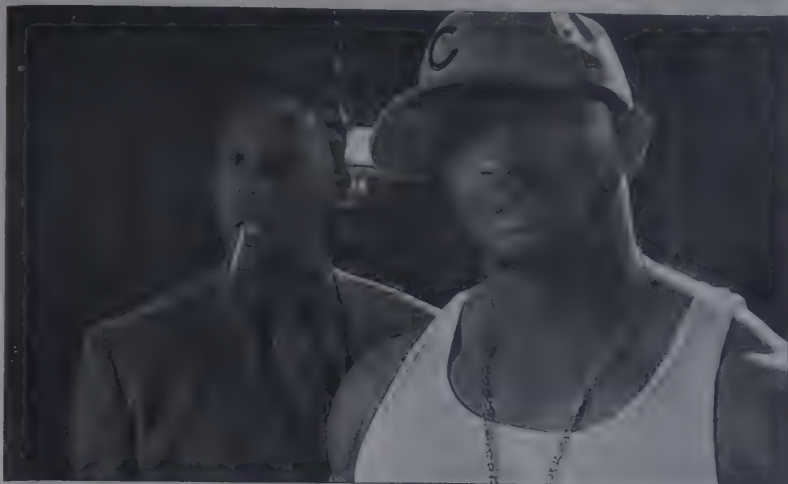
Eamon McGrath feels more at home on the fire escape than on the range

do with genre. It has to do with the willingness to work as hard as you can, and do as much of the job yourself.

"I don't think you can be from this city and not be a punk band or a punk rocker," he says, "with obvious exceptions. Any band that's connected to Edmonton's local scene are all punk bands because they are doing it for themselves and it's really

this DIY idea; it's 100 per cent, no matter what kind of music it is. It's grassroots, and it's that Albertan attitude: you're here and you build your home, and you're braving the West and you're alone in this ocean of prairie. So what are you going to do? Well, it's 'I don't give a shit about anyone else, I'm going to do what I want.'"

CORY RICHARD



R. Kelly: Closet genius?

The *Trapped in the Closet* saga gets even crazier with 10 new chapters

YOU KNOW THOSE STORIES ABOUT how in the 19th Century, people used to gather on the docks of New York so they could be the first to read the latest chapters of the new Charles Dickens novel? That's how I feel about R. Kelly's *Trapped in the Closet*.

Don't laugh: with the release this week of Chapter 13-22 on DVD, the plot of Kelly's lurid musical soap opera has acquired the complexity of a Dickens novel—if you can imagine a Dickens novel full of gay church deacons, well-endowed midgets, stuttering pimps, lesbian waitresses, and characters who just can't stop pointing their guns at each other. And in which Dickens supplied all the characters' voices.

In a surprise move, these 10 new chapters are debuting not on MTV or BET, but the Independent Film Channel, the American cable channel whose tastes run more toward Parker Posey movies than hip hop videos. But IFC's Evan Shapiro stood by his decision to air them, proclaiming, "*Trapped in the Closet* challenges the traditional mores and sexual stereotypes of the current climate as boldly—and hysterically—as many films coming out of Hollywood or the indie movement."

Well, maybe, but most of us just get a kick out of the midget with the big dick. Actually, fans of "Big Man" will be disappointed with this new batch of chapters; he makes only a brief cameo appearance at the end of Chapter 22 as part of a musical phone-call montage that's the best of its kind since *Bye Bye Birdie*.

Instead, this time out, aided by an obviously bigger production budget, Kelly expands his story far beyond the cramped bedrooms and kitchens where *Trapped in the Closet 1* played out and all over Chicago—various sequences are set in an Edward Hopper-esque diner, a church, even the home of Rosie, Sylvester's nosy next-door neighbour.

In fact, there must be about three dozen characters enmeshed in this thing by now—and Kelly plays a huge percentage of them. *Trapped in the Closet*-ologists will

recall the schizophrenic split that took place way back in Chapter 8, when, without warning, Kelly began playing not just Sylvester, the story's beleaguered hero, but an omniscient narrator as well. Well, Kelly takes on three additional roles in *Trapped 2*, and I can't decide which one is more ridiculous. Like oxygen, Kelly is everywhere. He dons longjohns and a white cotton-ball beard to play Rosie's husband Randolph; he's the gold-toothed Pimp Luscious; and he's also the preacher at Rufus' church, who in one memorable scene tries to persuade Luscious to give up the pimping life while the choir chants, "You can do it, Pimp Luscious!"

This gospel interlude provides a rare interruption in *Trapped's* repetitive yet oddly mesmerizing leaky-faucet score, over which Kelly speak-sings all the actors' lines and narrates the action in comically exhaustive detail. That's one of Kelly's most endearing tics: the way he gives completely inconsequential details (a burst of static on the phone, a character straightening his cap) the same weight as someone pulling out a gun. Can Kelly even tell the difference?

More importantly, can he tell the difference between the people laughing with *Trapped* and the ones laughing at it? Kelly seems at least half-aware of this project's camp appeal—especially whenever he's in his Randolph costume. But on the making-of documentary included on the DVD, he also seems convinced that *Trapped* is a groundbreaking creative enterprise that, decades from now, everybody's grandkids will still be watching... and imitating.

From the sounds of it, Kelly will have to rely on his grandkids to finish this project. According to one report, he's already written and recorded 51 more chapters (!) and now just needs the cash to film them. Where could this story spiral off to next? By Chapter 45, I picture it taking place in an intricately interconnected, self-contained, sexually obsessed universe where everybody—every man, woman and child—is played by R.

Kelly. Nobody talks; they just have lip-synched conversations to which an invisible R. Kelly supplies the words. There is no war, no poverty, just endless spats between husbands, wives and their respective lovers. It's a vision of utopia that blows John Lennon's "Imagine" right out of the water.

PAUL MATWYCHUK

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cd reviews



THE NEW PORNOGRAPHERS
Challengers
(Last Gasp)
★★★★

I'm not sure I understand why The New Pornographers have titled their latest disc *Challengers*—if they're the challengers, then who the hell are the champions? With the release of their third album, 2005's *Twin Cinema*, the Canadian supergroup stood supreme as the world's leading manufacturers of brainy, euphoric power-pop. If there's such a thing as a code to the pleasure centre of the music-lover's brain, The Pornographers (and especially principal songwriters A.C. Newman and Dan Bejar) had come closer than anybody else to unlocking it.

Perhaps the album title refers to the songs themselves, which are a little more midtempo, a little more melancholy, and yes, a little more challenging than most of the group's fans were probably expecting... or desiring. And I've read a few reviews that have sniffed at this disc like a suspicious dog: it's a "disappointment," say some; a "grower," say others, trying to be generous.

I say they're completely off-base: *Challengers* is as satisfying as anything in The Pornographers' catalogue. Maybe there isn't the glorious parade of sugar-rush pop that we got on *Electric Version*, but Newman's "Mutiny, I Promise You" and Bejar's "Myriad Harbour" can go toe-to-toe with "The Bleeding Heart Show" or "Chump Change" any day of the week. And tracks like "Go Places" and "Adventures in Solitude" take the band into emotionally rich new territory. Between the immediate sock-on-

the-jaw punch of the catchy hooks, the layered, witty arrangements and the knotty lyrics that you could spend months unraveling, *Challengers* is a disc I could happily spend my entire life listening to.

PAUL MATWYCHUK

AGAINST ME!
New Wave
(Sire)
★★★★

Against Me! lead singer Tom Gabel started out playing in a laundromat, accompanied only by his acoustic guitar, but these days he's sharing his songs of change and rebellion with a much larger audience.

Sure, some diehard fans are turned



off when an indie-label band lands a big-time record deal, but Against Me!'s major-label debut, *New Wave*, is no disappointment. If anything, Gabel seems determined not to repeat himself: "Animal" is hypnotic, the anthemic "White People for Peace" rings out with powerful choruses, "Up the Cuts" has a crazy groove, while "Borne on the FM Waves of the Heart" feels like a ballad. (Tegan Quin sings backup vocals on that one.) Then there's "Thrash Unreal," which is very rock 'n' roll, complete with a pop chorus about having a junkie for a daughter. The material is wildly diverse, but Gabel's voice is consistently intense, commanding you to listen—or sing along. And if you choose the latter, you're in luck: his intelligent lyrics are worth learning and his vocals are clean so you can easily learn the words.

CORY RICHARD

ANIMAL COLLECTIVE
Strawberry Jam
(Domino)
★★★★

Psychedelic weirdness doesn't get any better than it does with the Animal Collective—they stitch together pop songs from musical fractures, kind of like back-alley garbage collectors pulling out old drum cymbals, broken radios, melted 45s and dying synthesizers. The fact that they sound like mildly autistic savant kids who somehow got hold of the keys to the studio doesn't in any way negate the pleasures to be found herein, nor does



it explain the utterly perplexing musical turns they make.

Eight albums on, they're more accessible but still as squirrelly as ever—one second you flash on The Flaming Lips, the next on The Beach Boys ("Unsolved Mysteries")—or, rather, the Beach Boys in 1970, with a hazy approximation of techno and a headful of psychotropic drugs.

KARL MUNDT

WILEY
Playlist Is Over
(Big Dada)
★★★★

This is one of the most appropriate album titles I've ever heard: now that the initial excitement of dubstep and grime has totally worn off, the scene has to really pull its shit together and start consistently releasing good, solid records. There's no room left for messing around: it's just not new anymore and you can't just get by on your alleged "freshness."

Playlist is over, Wiley, and with this record you've tried to get down to business, you really have, but the truth is that your beats sound just as big, heavy and off-kilter as your last record (not to mention the Dizzee and Lady Sov albums the music bloggers have been devouring over the past year) and your notoriety is fading.

That said, there are enough big, fat beats here to fill a dancehall ("Slip-pin") and enough callouts to East London to fill Wembley Arena ("Gangsters")—so dubstep might retain its "new face of hip hop" status with some listeners. Not me, though: if you want me to give you props, you'll have to surpass mediocrity, not find a new definition for it in the Oxford English Dictionary.

EAMON MCGRATH



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Poser Disposer
URBAN LOUNGE/THE ONE ON WHITE 10544
Whyte Ave. 437-7699 — Thu Stu Bendall, Fri Love
Junk, Wed DNA6
VELVET UNDERGROUND 10030-102 St. 428-7827
— Thursdays NRMUS WLCN w/ Nik 7 of Shout
Out Out Out Out; Fri The Cape May w/ guests,
Sat Ultimate Power Duo, Hal Blood Bombers w/
guests
WUNDERBAR HOFBRÄUHAUS 8120 - 101 St. 436-
2388

BLUES & ROOTS

AXIS CAFE 10249 Jasper Ave., 990-0031 —
www.axiscafe.com
BLUE CHAIR CAFE 9624-76 Ave., 989-2861
BLUES ON WHITE 10329-82 Ave. 439-5058 — Thu-
Sat Stephylic; Sundays The Red Ants; Mon-Wed
88 Burt
CASTLE ROCK PUB 570 St. Albert Rd. — Thursdays A
Knight at the Round Table w/ St. Georgia
CARROT COMMUNITY ARTS COFFEEHOUSE Corner
of 94 & 118 Ave. — Fri Mat Holton
EDDIE SHORTS 10713-124 St., 453-3663 — Fri The
Groovehounds, Sat Dirty Larry and the Muddy
Maidens; Wednesdays The Mary Thomas Band
featuring Brian Patch
FRESH START CAFE 484 Riverbend Square, 433-9623
— Fri Raisin' Cain
HULLER PUB 8220-106 Ave., 490-7359
HOOGAHOOP PUB 10704-124 St.
OVERDRIVE NEIGHBORHOOD PUB 6104-104 St.,
989-5457
SECOND CLIP Gateway Plaza, 10310-34 Ave., 485-
3100 — Mondays live music
WHISTLESTOP LOUNGE 12416-132 Ave. 451-5506
XWREGS 10143-50 St. 466-8069 — Sat Slowburn

JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-4767
HUBERT'S 7601-115 St., 426-1161 — Thu Alicia
Glenn; Fri Rosette Gutter Duo; Sat Frets 'n' Fute.
Info: www.huberts.ca
JEFFREYS CAFE & WINE BAR 9640-12 St., 451-
8890 — Fri Andrew Glover; Sat Lollapalooza
JULIAN'S PIANO BAR Chateau Louis, 11727
Kingsway Ave., 452-7770 — Thu Graham
Lawrence; Sat & Sun Dennis Bagory
THE IVORY CLUB & EBONY LOUNGE 2940 Calgary
Tr. South, 465-6800 — Duetting piano shows
every Thu 8 pm, Fri & Sat 9 pm. Info:
flavorcityclub.com
YARBIRD SUITE 10203-86 Ave. 432-0428 —
Closed until September.

POP & ROCK

BACKDRAUGHT PUB 8307-99 St., 430-9200
CASINO EDMONTON 7055 Argyle Rd., 463-9467 —
Fri & Sat Manhattan
CASINO YELLOWHEAD 12464-153 St., 424-9467 —
Fri & Sat Sweet Tiquila
CENTURY CASINO 13103 Fort Rd., 443-4000
ICKYLL & HYDE 10610-102 Ave., 426-5381
JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave.,
466-6552 — Fri & Sat Mustard Smile
J & R BAR AND GRILL 4003 106 St. 436-4403 — Sat
Classic Harv.

TICKETS LEGEND

ARD - Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@st-albert.net, ardentheatre.com • CIT - Citadel Theatre, 9828-101A Ave.,
425-1820, 1-888-425-1820, citadeltheatre.com • HOR - Horizon Stage, 315 Jasper Ave., Spruce Grove, 962-8995, horizonstage.com • TIX - Tix on
the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, fixonthequare.ca • TM - Ticket Master, 451-8000, ticketmaster.ca

METRO BILLIARDS 10250-106 St., 990-0704 —
www.metrobilliards.ca
ON THE ROCKS 11740 Jasper Ave., 482-4767 —
Fri-Sat Crush
THE DOCK 10000-100 St., 426-DOCK —
Saturdays live bands

PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St. 432-4611 —
Thu-Sat Jimmy Whiffen, Wednesdays Open mic
with Duff
LOCKER ROOM PUB 10209-100th Ave. — Fridays &
Saturdays Live music
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 —
Wednesdays Chris Wynters w/ guests
O'CONNORS IRISH PUB 9013-88 Ave. — Fri & Sat
w/ guests, Tues Amico & Brian Gregg Trio
ROSE & CROWN PUB 10235-101 St. 426-7827 —
Thu-Sat Curtis Moore
SHERLOCK HOLMES Bourbon St. WEM. 444-1752 —
Thu-Sat Duane Allen
SHERLOCK HOLMES Capilano Mall, 463-7788 —
Thu-Sat Ron Poirier
SHERLOCK HOLMES Downtown, 10012-101A Ave.
426-7784 — Thu-Sat Chuck Brown

DANCE CLUBS

ALTERNATIVE

BACKROOM VODKA BAR upstairs, 10324-82 Ave.
436-4418 — Thu-Electro Education w/ DJ
Lazerbeam, trip hop, dub, lounge, electro & IDM
mashup, drink specials Fri-Fun Fridays w/ Phil &
Irene; Sat Body & Soul Saturdays w/ Renee De
Jenero, Wytolyn Sherrington, & weekly guests
BOOTS 10242-106 St., 423-5014 — Open 7
days/week. Happy Hour: 3 to 8 pm Fri Retro Disco
Sat Flashback Saturdays w/ Ds Derrick & Manny
Mullato; Male Stripper, 11 pm
BUDDY'S NIGHT CLUB 11728-Jasper Ave., 488-
7736 — Open Nightly 9-3 Sun Rotating drag
shows in The Stardust Lounge w/ Mz Bianca & Mz
Vanity Fair, GoDiva & Donatella NE1 in the
GoDonna Show, DJ West Coast Baby/Daddy Man
Amateur Strip Contest w/ Mia Fellow & DJ
West Coast Baby/Daddy Free pool & tourna-
ment, DJ Arrowchaser Wed Hump Day w/ DJ
Seaxxy Sean Thu Wot Undies contest w/ Mia
Fellow & DJ West Coast Baby/Daddy Fri DJ Eddy
Toonish Dance Party, no cover before 10 pm Sat
Undie Night (men only) free pool & tournament, DJ
Arrowchaser

DANTE'S BISTRO 17328 Stony Plain Road, 486-
4448 — Fri-Fri Fridays text messaging singles
party Sat DJ Johnny Sky. Closed Sun. Info:
www.dantesbistro.com
DEVIL'S 10307-82 Ave., 437-7489 — Happy hour
until 7 pm every night
**DEWEY'S Powerplant (U of A) — Hours: Mon-Wed 9
am — 2 pm, Thu 9 am — 2 pm, Fri 9 am — 3 am**
FELTHY MONASTY'S 10511-82 Ave. (upstairs), 437-
7489 — Happy Hour Every Day 5-9 pm Mon
Metal Mondays Tue Twisted Trivia Wed Bar star
college night Thu Punk Rock Bingo Fri Sat Shake
Yo! Ass Weekend w/ DJ Serial K (dance, alt, rock,
retro) Sun Industry night, half price everything
HALO 10538 Jasper Ave., 423-4256 — Fri The Mod
Club, Sat, R&B, indie, Brit pop, new wave, reg
gae & classic punk w/ Ds Bala Bala & Trow D Set
For Those Who Know — House music feat. Junior
Brown, Luke Morrison, and Nestor Delano
JET NIGHTCLUB & SPORTS LOUNGE 9221-34 Ave.,
466-6552 — Fri & Sat live bands, plus a mix of
modern rock.

LEVEL 2 LOUNGE 11607 Jasper Ave. — Thu Dash
Thursdays Colin Hargreaves, Krazy K, Decho and
Savage. Gammel Fri Formula Fridays DJ Groovy
Cory, DJ Fuuze Sat Planet Indigo Suggestive
Saturdays, breaks electro house spun by Pi resi-
dents
NEW CITY UKWID LOUNGE 10081 Jasper Ave.,
429-CLUB — Mon Munch on Metal Mondays Tue
in the Krait w/ Dr. Erick, mod R&B, northern soul
60s garage & mod revival Wed Robobar DJ 3000
Thu Brade of Bingo w/ Dexter Nebula & Anarchy
Adam Fri Friday Night Freak Out w/ Ds Jebus &
Anarchy Adam of CSR & G-Whiz Sat Rock 'n
Roll/Heaven 'n' Hell w/ Nozz Nomad & Beard of
Bees
NEW CITY SUBURBS 10081 Jasper Ave., 429-CLUB
— Thu Love 80s Fri Rich Bitch Bitch w/ DJ
Dervish, Mon B Sat Saturdays Suck w/ Greg Gory
& Blue Joy Wed DTY Wednesdays, 4 original
bands.

COMING EIGHT DAYS A WEEK

PICK OF THE WEEK



LABATT BLUES FESTIVAL (AUG 24-26) HAWRELAH PARK

From the Du Rite Aces to Los Lobos, let a world-class lineup sing your blues away
Me, I got the "I can't believe it's 10 degrees in August" blues

THURSDAY
DANCE OF UNIVERSAL PEACE
RIVERDALE HALL
What you don't like universal peace? Info. 467 1285

FRIDAY
UNREST FEST
STARLITE ROOM
The band names alone give me unrest: Discharge, Daylo
Abortions, Massgrave, Broken Bones. Most looked forward
to: Poser Disposer. Boy, if anyone needs a good disposi-

SATURDAY
EDMONTON INTERNATIONAL
FRINGE THEATRE FESTIVAL
OLD STRATHCONA
Check out our special Fringe review issue, available at the
festival grounds, for the definitive word on what to see (and
just as importantly, what to avoid)

SUNDAY
LASCIVIOUS BURLESQUE W/ BUILD
ON DESPONDENCY, VINYL SPINE
BLACKSPOT CAFE
Edmonton's premier burlesque girls and gents show off their tat-
toos to benefit the Healing Art Foundation, a charity that
conceals scars with, you guessed it, tattoos. A sexy good
cause. (15120A Stony Plain Rd.)

MONDAY
SINGIN' IN THE RAIN
ROYAL ALBERTA MUSEUM THEATRE
This is our weekly "event you can take your grandma to."
We know she's bored in that rest home. C'mon, do a good
deed. She'll buy you popcorn. (12844-104 Ave)

TUESDAY
TO CHINA WITH LOVE
ALBERTA CRAFT COUNCIL
Calgary artist Diane Sullivan unveils sculpture work inspired
by her residency in China, which was, she says, a "ceramics
sensory overload." And China surprises us yet again...

WEDNESDAY
QUEENS OF THE STONE AGE
SHAW CONFERENCE CENTRE
Let Josh Homme and company budgeon you with their mas-
sive riffs and unimpeachable, all-around rockstarredness.

NEXT THURSDAY
EDMONTON CORN MAZE
WEST END
A maize maze! An Edmonton autumn tradition. And since
autumn only lasts for a week here, there aren't many of them.
Info: edmontoncornmaze.ca or 288-0208

GIGS AT A GLANCE

THURSDAY 23

BLACKSPOT CAFE Gertrude w/ Joey Only Outlaw Band, NEW CITY Jim Miller; **URBAN LOUNGE/ONE ON WHITE** Subliminal, VELVET UNDERGROUND The Cape May w/ guests; **BLUES ON WHITE** Spective: EDDIE SHORTS The Groovesounds; **FRESH START CAFE** Rasta: Cami HUBERTS Alica Glenn JULIAN'S PIANO BAR Graham Lawrence; **ATLANTIC TRAP & GILL** Jimmy Whitten ROSE & GROWN PUB Curtis Moore; **SHERLOCK HOLMES** Bourbon St. Duane Allen; **SHERLOCK HOLMES** Capilano Mall Ron Porter; **SHERLOCK HOLMES** Downtown Chuck Brown

FRIDAY 24

BLACKSPOT CAFE The Ripcordz w/ guests; **STABLE ROOM** Rock on Revolution and Octopus 74 present United Fest. Discharge, Broken Bones, Draygo Azorans, The Gears, Inside, Homebrewers, Massacre and Power Disposer; **URBAN LOUNGE/ONE ON WHITE** Low Junk; **VELVET UNDERGROUND** The Cape May w/ guests; **BLUES ON WHITE** Spective: EDDIE SHORTS The Groovesounds; **FRESH START CAFE** Rasta: Cami HUBERTS Alica Glenn JULIAN'S PIANO BAR Graham Lawrence; **ATLANTIC TRAP & GILL** Jimmy Whitten ROSE & GROWN PUB Curtis Moore; **SHERLOCK HOLMES** Bourbon St. Duane Allen; **SHERLOCK HOLMES** Capilano Mall Ron Porter; **SHERLOCK HOLMES** Downtown Chuck Brown

SATURDAY 25

AVENUE SKATEPARK becoming the Martyr, The Johnsons, No Heat Tomorrow, Anzels Curve and Shadowblades; **BLACK DOG** John & Roy; **BLACKSPOT CAFE**

Land to Nowhere and Guests; **HALO** Junior Brown, Nestor Delano, Luke Morrison & guest; **VELVET UNDERGROUND** Ultimate Power Duo: Hot Blood Bombers w/ guest; **BLUES ON WHITE** Spective: EDDIE SHORTS Dirty Larry and the Muddy Marmot; **XVRECKS** Sawburn; **HUBERTS** Friends: n. Fute; **JEFFREYS CAFE & WINE BAR** Patricia Lee; **JULIAN'S PIANO BAR** Dennis Begory; **CASINO EDMONTON** Manhattan; **CASINO YELLOWHEAD** Sweet Tequila; **JET NIGHTCLUB & SPORTS LOUNGE** Mustang Smile; **J & R BAR** and **GRILL** Classic House ON THE ROCKS; **GRILL** ATLANTIC TRAP & GILL Jimmy Whitten; **O'CONNORS IRISH PUB** Jimmy Whitten; **ROSE & GROWN PUB** Curtis Moore; **SHERLOCK HOLMES** Bourbon St. Duane Allen; **SHERLOCK HOLMES** Capilano Mall Ron Porter; **SHERLOCK HOLMES** Downtown Chuck Brown

SUNDAY 26

BLACKSPOT CAFE Luscious Burlesque w/ Build on Despondency, Vinyl Spine and 20 Minute Set; **NEW CITY** The Frosted Tings w/ Sex Party and Tera Rima; **BLUES ON WHITE** The Red Antz; **JULIAN'S PIANO BAR** Dennis Begory

MONDAY 27

BLACKSPOT CAFE Dear (your name here), Joshua Gropp w/ guests; **BLUES ON WHITE** BF Bull

TUESDAY 28

BLACKSPOT CAFE AVS, South and Cedars on Lebanon; **BLUES ON WHITE** BF Bull

WEDNESDAY 29

BLACKSPOT CAFE Simon Hoskin w/ guests; **URBAN LOUNGE/ONE ON WHITE** DINAS; **BLUES ON WHITE** BF Bull; **EDDIE SHORTS** The Mary Thomas Band; **BLUES ON WHITE** BF Bull; **ATLANTIC TRAP & GILL** Open mic with Duff; **O'BRYEN'S IRISH PUB** Chris Wynters w/ guests

5 pm & 7 pm - midnight; top 40 Request w/ a mix of Retro & Disco hosted by Special K & Shade Sun 1-5 pm, top 40 Request w/ a mix of Retro & Disco hosted by Special K. Special for Birthday parties. Info: www.sports-world.ca

STOLLS 1038-82 Ave., 437-2293 — Sun House Arrest w/ Johnny Dangerous, Andy Inertia w/ guests Wed. Live Chery Wednesdays w/ Tapewitch, Resident Funk, Steve Velocity, Fusion.

STONEHOUSE PUB 11028 Jasper Ave., 420-0448 — Fri & Sat DJ Clay

SUITE 69 8232-103 St., 439-6969 — Wed - Sat 70s & 80s dance music

THE BLACK ULTRA LOUNGE 10765 Jasper Ave. 906-7939 — The Salsa Style Thursdays Fri Connected Fridays, local house & international guest DJs.

THE DOCKS Landorway Mall, 476-DOCK — Fri Red Fridays, Military appreciation night Sat Saturday Night Live, live bands Tue Karaoke.

THE FOX PUB 10125-10 St., 990-0680 — Fri & Sat DJ retro tunes for everyone Sun live local music.

THE FRAT 10320-102 Ave., 428-3733 — Sat Sarcasm Saturday Tue Karaoke Night

THE GUILTY MARTINI SOUTH 10338-81 Ave., 433-7183 — Thu Urban Substance Thursdays w/ Invinable, J-Money, Shortround & Echo Sat Supreme Saturdays w/ Invinable, Big Sun & DJ Game. Open Sunday long weekends, Live DJ every night.

THE NEW RUM Phase II WEM, 486-9494 — Thu Urban Substance Fri & Sat Top 40 Sun Industry Sunday

THE NEW TAPHOUSE 2020 McKinney Ave., St. Albert 438-0860 — Thu DJ Slimstat & U' Jord.

THE ONE ON WHITE/URBAN LOUNGE 10544-82 Ave., 437-7699 — Thu-Sun & Wed live bands. www.urbanlounge.net

THE PARCHED PARROT 812 Libertor Dr., St. Albert — Thu Planet Idol presents Hit Thursdays, breaks electro house spun by PI residents.

THE STANDARD 6107-104 St., 438-CLUB — Wed Standard base Wednesdays, The limited edition, various DJs & events Fri Harmon B & DJ Kwake. Info: www.the-standard.ca

COUNTRY

COOK COUNTY SALOON 8010-103 St., 432-COOK (2665) — Thu-Sat and special event nights, open at 8 pm. Ladies in free before 10 pm. Info: www.cookcounty.ca

COWBOYS COUNTRY SALOON 10180-180 St., 481-8739 — Country/Top 40, dress code in effect, \$5 cover charge.

OIL CITY ROADHOUSE Jasper Ave. & 107 St. — Info: www.oilcityroadhouse.com

WILD WEST PUB 12912-50 St., 476-3388 — Wed Free beginners dance lessons 8-9:30 pm. The Free intermediate dance lessons 9:30-9:30 pm.

CONCERTS

EDMONTON'S LABATT BLUES FESTIVAL — Aug 24-26 Heritage Amphitheatre, Harewood Park. For information, artists and showtimes visit: www.bluesinternational.com or call 708-7230.

FRIENDS' UKRAINIAN MUSIC FEST — Aug 26 Ukrainian Cultural Heritage Village. A great line-up of bands will perform non-stop at the Ukrainian Cultural Heritage Village. In addition to the music, enjoy Ukrainian food, visit the village and exhibits, and browse the village market.

SYMPHONY UNDER THE SKY — Aug 31-Sep 3 Harewood Park, 9330 Great Rd. The Edmonton Symphony Orchestra brings the classics outdoors to the Heritage Amphitheatre. Info: 428-1108.

OPEN STAGE

THURSDAY

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic. **BACKDRAUGHT PUB** 8307-99 St., 430-9200 — Open mic at 9 pm, everyone welcome.

BUND PUB 32 St. Anne St., St. Albert — Moonhead New-age open stage w/ hosts West of Winnipeg, 9 pm-1 am.

DUSTERS PUB 6402-118 Ave. — Open stage hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 453-3663 — Open mic 9 pm.

J.R. GRILL & BAR 3901-106 St., 436-4403 — Live open stage hosted by The Shomless Plugs, 9 pm-1 am. All styles welcome, B.Y.O.D. instrument, drums & PA provided.

NAKED CYBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9730 — Open stage 8 pm, bring your own instrument, poetry etc.

NORTH GLENORA COMMUNITY LEAGUE 13535-109 Ave. — Jam session 7 pm, hosted by the Wild Rose Old Time Fiddlers Association. Info: Ray @ 457-9417.

SATURDAY

BLUES ON WHITE 10329-82 Ave., 439-5058 —

Blues Jam 3-8:30 pm.

CATERLOCK PUB 570 St. Albert Rd., 458-8766 — Showcase open stage hosted by Simon Bennett and the Castle Rockers, 3-8 pm.

CORONA COFFEE STATION Jasper Ave. & 108 St., 448-1051 — 3rd Sat every month, Arts & Poetry night. Musicians, visual artists, spoken word, poets and dancers welcome. Info: 448-1051.

MORANGO'S TEK CAFE 10118-79 St. — 7 pm-10 pm, hosted by Tommy. Info: www.morangostek-cafes.com

SUNDAY

CATERLOCK PUB 570 St. Albert Rd., 458-8766 — Open jam hosted by Dave Barry and Gator

CROWN & ANCHOR PUB 15277 Castledowns Rd., 448-3131 — Open jam & auditions to play at C&A 3-8 pm.

DUSTERS PUB 6402-118 Ave. — Open stage hosted by The Mary Thomas Band.

EDDIE SHORTS 10713-124 St., 453-3668 — Live jam with Ray Taylor, 9 pm. Instruments and gear provided.

HOOIGANZ PUB 10704-124 St., 452-1168 — Afternoon jam hosted by Rodan Rock Kenny.

NEWCASTLE PUB & GRILL 6108-90 Ave., 490-1999 — Open Stage w/ Willie James & Crowdad, 3 pm-9 pm.

O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Open stage hosted by Joe Bird, 9 pm.

TEDDY'S LOUNGE & EATERY 11361 Jasper Ave., 488-0984 — Open mic, 9:30 pm.

MONDAY

HUBERTS 7601-115 St., 436-1161 — 7-10 pm, open mic hosted by Rhea March.

LB'S PUB 23 Alans Dr., St. Albert, 460-9100 — Mon Open stage w/ LB's house band.

PLEASANTVIEW HALL 10860-57 Ave. — 7 pm, Acoustic instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society. Info: Willy @ 474-5270.

THE IVORY CLUB 2940 Calgary Trail, 465-6800 — Open Stage w/ Marty Vinko, 8 pm.

TUESDAY

CATERLOCK PUB 570 St. Albert Rd., 458-8766 — Moonhead Freejam jam, 8:30 pm. Hosted by Mark Ammar, Dale Collins & Noel Macdonald.

SECOND CUP Churchhill Square — 7:30 pm hosted by Ron Taylor.

WEDNESDAY

ATLANTIC TRAP & GILL 7704-104 St., 432-4611 — Open mic 8 pm, hosted by Duff.

CAFE BRITT 1-20 Melrose Ave, Spruce Grove — Every Wed, 7-9 pm. Hosted by Paul LePage.

EDDIE SHORTS 10713-124 St., 453-3663 — Open jam, all gear provided.

HOOIGANZ PUB 10704-124 St., 452-1168 — 7:30 pm, hosted by Rodan Rock Kenny.

LITTLE FLOWER OPEN STAGE Fiddler's Regg 8906-99 St. — 8 pm, Hosted by Brian Gregg. \$2 cover, doors 7:30 pm. Info: www.littleflower.ca or 429-3624.

PLEASANTVIEW HALL 10860-57 Ave. — Bluesjam jam session 7:30 pm hosted by the Northern Bluesgrass Circle Music Society. Info: 434-5997.

REVEREND BAR & GRILL 367 St. Albert Rd., 460-1722 — Wednesday Night Live. Hosted by Barbara May with Jeff Neeser, James Wynters, Wendy DeMos, and the Tumbling Dice. Open to comedians, musicians & bands. Sound check 7:30 pm, show 8-10 pm.

THE NEW TAPHOUSE 2020 McKinney Ave., St. Albert, 458-0860 — Jam session 9 pm, hosted by Danny Floyd.

KARAOKE

B-STREET BAR 11818-111 Ave., 414-0545 — Wed - Sun w/ Brad Scott.

BLIND PUB 32 St. Anne St., St. Albert 418-6332 — Karaoke every Wed & Fri w/ Shelly.

BUD'S DRINKS Capilano Mall, 98 Ave. & 50 St. — Fri & Sat, 9 pm-1:30 am w/ Mr. Entertainment.

CATERLOCK PUB 16753-100 St. — Tue, 9 pm-1 am, w/ Off-Key Entertainment.

CATERLOCK PUB 570 St. Albert Rd. — Wed, 9 pm-2 am. All Fired Up Karaoke.

CHRISTOPHER'S PARTY PUB 2021 Millbourne Rd. — Tue, 9 pm, w/ Sonia/Prosound Productions. Starting July 3. Karaoke contest "The Sequel". \$500 1st place prize. Info: call Lisa or Kelly, 462-6565.

CHROME LOUNGE 104, 550 Clareview Rd., 414-1111 — Thu, 10 pm-2 am. Duke boys Entertainment w/ Phil.

CROWN & ANCHOR PUB 15277 Castledowns Rd., 472-7693 — Thu 9 pm. Ha Ha Off Comedy, 10:30 pm Karaoke.

CLIFF'S PUB & PANTRY 8214-175 St., 487-8887 — Sat & Sun w/ Hosted by Krista, Liquid Entertainment.

DOYLE'S PUB 151 Ave. & Victoria Trail — Fri, 10 pm-2 am w/ Cathy, Sat 10 pm-2 am w/ Ewan.

ON THE ROCKS 11740 Jasper Ave., 482-4767 — Thu Salsa Thursdays w/ DJ Rojas & Elvare, free beginner lesson 9 pm. Fri DJ Showbirds Sat DJ Donnyum Mon Drink the hard Days Karaoke Wed Wings Sun All Day happy hour. Hours: Mon-Sun, 11 am-2 am

PRISM BAR & GRILL 10524-101 St., 990-0038 — Wed Wings Thu Sports trivia. Call for upcoming events.

RED STAR 10534 Jasper Ave. — The Junior Brown SAVOR BAR 14001-82 Ave., 438-0373 — Hours Mon-Sat 4 pm-2 am

STARLITE ROOM 10030-102 St., 428-1099 — Live music Thu-Sat. Visit starlitemusic.com for show info

TANTRIA MYSTIC EXOTICA LOUNGE 10147 Saskatchewan Dr., 434-8699 — Mon — Thu & Sun 5 pm - Midnight; Fri & Sat 5 pm - 2 am (Dancing 10 pm - 2 am)

THE ATTIC 10407-82 Ave., 433-1969 — Wed Hi-ball Night Thu Student Nite

THE ELEPHANT & CASTLE ON WHITE 10314-82 Ave., 439-4545 — Open 7 days a week. Info: www.elephantcastle.com

THE ROOST 10345-104 St., 426-3150 — Thu Gorgeous Hostess Hostess McBoob, drag kings & queens, amateur strip last Thu of the month Fri All request dance party w/ DJ Jazzy & raiting shows Sat Always like a New Year's Eve, DJ Jazzy upstairs (no music), DJ Dan downstairs (retro) Sun Flashback Sundays w/ hostesses Miss Bianca, Vanity Fair & guests. Hours: Sun & Thu, 8 pm-3 am, Fri & Sat, 8 pm-4 am, closed Mon-Wed. Info: www.theroostmusic.com

TWILIGHT AFTERHOURS 10018-105 St., 990-1792 — Fri 2 am - 7 am Sat 2 am - 8 am

UNION HALL Argyle & 99st., 702-0318 — Thu Hi-ball

specials Fri Ladies Night Sat T N T A Saturdays

VELVET UNDERGROUND 10030-102 St., 428-7827 — Wed Panic w/ The Bots Thu NRVMS WLCM w/ DJ Nik 7. The Root Down: monthly mashups by Subterranean Sound; fiddle, glitch hop, dubstep, breaks, hiphop, dancehall, reggae, drum & bass & mashup

WUNDERBAR HOFBRAUHAUS 8120 - 101 St., 436-2286 — Tue Hipster Twister Wed Round One feat DJ Tama & Amindor brown Thu Alternating jam sessions w/ Tippy Agogo Fri & Sat Local DJs & bands Sun DJ Reagan & co. w/ trance, dance & rave styles

Y AFTERHOURS 10028-102 St. (near entrance) — Fri & Sat, 1 am-8 am. Fri Foundation Fridays - hard house/garage/breaks w/ Ryan Wade, Steven M, Bree, Dragon, Taurato Sat Release Saturdays - funk/electro/hard house/techno w/ Luke Morrison, Tony Donohue, Donovan, Tryptomene, Brian Doyle, Hector Castro, Kristoff, Tiana J, Travis Mateson

TOP 40

180° RESTAURANT & NIGHTCLUB 10730-107 Ave., 414-0233 — Every Thu Hip Hop & open mic Fri Sexy Friday Every Sat Dance Hall reggae night by Generation II Vexx & DJ Poachie w/ G-Unit Sound Open Mon-Sat, 12 noon-3 am

BILLIARD CLUB #200 10505-82 Ave., 432-0335 — Open Mon-Sun

CATERLOCK PUB 570 St. Albert Rd. — Men live jazz w/ Jonny Mac, Tue Open Stage, Wed Karaoke; Thu live acoustic w/ Sir George; Fri-Sat Live bands, Sun open stage.

CELIS IRISH PUB 10338-109 St., 426-5555 — Thu East Coast Kitchen party Fri Corporate Fridays Sat Big Rock Saturdays

CHROME LOUNGE #104 550 Clareview Rd., 414-1111 — Tue Karaoke Sat Suno Saturdays

FEVER WEM Phase 3 — Wed Industry Night Fri Global Fridays, Harmon B & DJ Kwake Sat Saturday Night Fever w/ Shocker & Cpt. Ron. Info: www.fevermichicub.com

FLUID LOUNGE 10888 Jasper Ave., 429-0700 — Mon Mixer, Wed Rock This, Thu Girls Night Out, Fri Neon Lights hosted by Connected Entertainment, Sat Goin' Gold Wash-Up w/ Harmon B & DJ Kwake. Info: myspace.com/fluid_lounge

FUNKY BUDHA 10341-82 Ave. — Tue Cool Latin Tuesdays, dance lessons at 8 pm

GINGUR SKY LOUNGE 11505-118 Ave. — Every Thu Urban Substance Thursdays w/ Urban Substance Sound Crew. Info: www.gingursky.com

GLOBE BAR & GRILL 10045-109 St., 426-7111 — Fri & Sat Rock the Globe weekends Wed World Wing Wednesdays Thu Hall Price Pub Nite

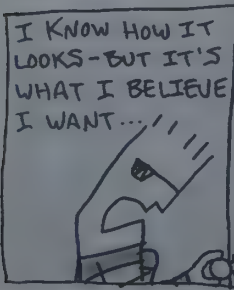
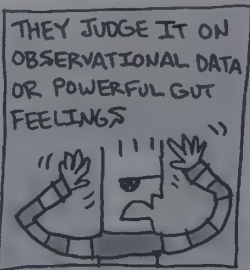
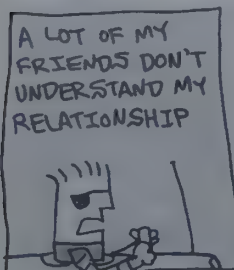
H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue, Thu, Sat & Sun Karaoke

IRON HORSE 8101-103 St., 438-1907 — Fri DJ Loose Cannon Sat Urban dance party w/ DJ DJ

KEEP IT SIMPLE CLUB 11720-82 St., 471-4705 — Fri & Sat Clean & sober dances, 8:30 pm-12:30 am, \$2 cover

RATT 7th Floor SUB bldg. U of A Campus — Sat Athletes night w/ DJ Kneegs

SPORTSWORLD 1045 & ROULET SKATING DISCO 13710-104 St., 472-6336 — Tue RETRO NIGHT hosted by Shade Fri Top 40 Request w/ a mix of Retro & Disco hosted by Jam Skater SHOT D St 1.



ECCO PUB 9405-66 Ave. — Mon, 9 pm w/ Sonia/Prosound Productions.
ELEMENT LOUNGE 10807-106 Ave. 420-1530 — Wed, 9 pm.
FORT GAMING LOUNGE & SPORTS BAR 13403-Fort Rd., 406-2916 — Fri, 9 pm-1 am. Hosted by Angel How.
FOX PUB 10125-109 St. 990-0680 — Tue, 9 pm. Drink specials all night.
RUNKY BUDDHA 10341-82 Ave. — Sun, 9:30 pm, w/ Mr. Entertainment.
H2O SPORTS BAR & LOUNGE 10044-82 Ave., 433-5794 — Tue, Thu, Fri, Sat & Sun.
HAWKEYES TOO 10044-102 St. — Fri, 8 pm. Hot Karaoke Productions.
HILTOP PUB 8220-106 Ave., 490-7359 — Wed, 9:30 pm.
HOOGAZANZ PUB 10704-124 St., 452-1168 — Thu & Fri, hosted by Krista, Liquid Entertainment.
JUGS PUB 7450-82 Ave., 465-4046 — Sat, 9 pm. KEEP IT SIMPLE (KIS) CLUB 11720-82 St., 471-4705 — Tue & Sun, 6-10 pm. Not on 2nd Tue of the month.
LB'S PUB 111-23 Akira Dr., St. Albert, 460-9100 — Tue w/ Hot Tunes, 9:30 pm-1 am.
METRO BILLIARDS 10250-106 St., 990-0704 — Tue, 10 pm-2 am w/ Lounge Lizard Ent.
MOJO'S Fort Sask, Best Western Hotel 10115-88 Ave. Fri, 9:30 pm w/ Sonia/Prosound Productions.
MONA USA PUB 9606-118 Ave., 477-7752 — Thu-Sat, 9:30 pm-2 am, Sat w/ Cathy.
ON THE ROCKS 11740 Jasper Ave., 482-4767 — Mon, 9:30 pm. Drink the Bar Day Karaoke w/ Scott Parsons, Mr. Entertainment.
OVERDRIVE NEIGHBOURHOOD PUB & GRILL 6104-104 St., 988-5457 — Sat, 9 pm. Hosted by Jennie Jay.
PEPPERS 320 Westmount Centre, 113 Ave. & 135 St., 451-8022 — Thu, 9:30 pm-1:30 pm w/ Gord from Stone Rock Entertainment.
PLAYBACK PUB 594 Hermitage Rd., 475-2309 — Thu 9 pm hosted by Cathy.
RAMADA SOUTH 5359 Calgary Trail — Thu 8 pm. Colin & Ed Music Trivia; Sun 8 pm — Midnight w/ Colin & Ed, Almost Famous.

RATT University Campus — Tues 9 pm. Colin & Ed Music Trivia, Wed 8 pm w/ Colin, Almost Famous.
ROSARIO'S PUB & KARAOKE CENTRE 11715-108 Ave., 447-4727 — 7 days a week, 9 pm.
ROSIE'S BAR & GRILL 10475-80 Ave., 439-7211 — Thu-Sat, 9:30 pm-1:30 am.
ROSIE'S LOUNGE 10604-101 St., 423-3499 — Mon 9 pm. Trivia Tue-Sat, 9 pm. Karaoke.
SCHOLARS QUAD 13111-87 Ave. — Sun & Tue 9:30 pm w/ Mr. Entertainment.
SHERLOCK HOLMES Bourbon Street, WEM — Sun, 9 pm-1 am w/ Mr. Entertainment.
SILVER BULLET 4703-97 St., 437-6203 — Every Tue, Karaoke contest.
SILVER MARTINI 10668-156 St., 484-9753 — Thu & Sat, 9 pm w/ Prosound Productions.
SMITTY'S Northgate Mall, South side entrance — Sat 9 pm, 478-7731.
SMITTY'S WESTMOUNT Great Rd. & 111 Ave. — Thu, 9:30 pm-1 am.
SPORTSWORLD INLINE & ROLLER SKATING DISCO 13710-104 St., 472-6336 — Tue, Fri & Sat 7 pm-12 am Sat & Sun, 1 pm-5 pm.
THE DOCKS Londonderry Mall, 476-DOCK — Tue, 9:30 pm-1:30 am.
THE FRAT 10320-102 Ave., 428-3733 — Every Tue, 9 pm w/ Peter from Mr. Entertainment.
THE NEST NAUT Main Campus — Every Wed, 4:30 pm-8 pm.
THE NEW TAPHOUSE 9020 McKinnay Ave., St. Albert, 458-0860 — Tue hosted by Jay & Mr. Entertainment.
THORSHY HOTEL Thorshy, AB — Sat 9:30 pm-1:30 am w/ Sonia/Prosound.
WINSTONS PUB 9016-132 Ave., 457-4883 — Wed, Fri & Sat, 9 pm w/ Crystal.
X-WRECKS 10143-90 St. — Wed 7:30 pm-11:30 pm w/ Sonia/Prosound.

4-8 pm 40 St. & 118 Ave. Check out the Harvest Vegetables & fruit at "peak freshness" Info: 413-6244.
EDDIE BUS SIGHTSEEING TOURS — Daily, until Sep 3, tours depart hourly from 9 am (2 hours duration). If you are in Edmonton for the first time, or have only a short stay, the EDDIE BUS provides a great introduction to the city's major attractions. Stops include 124th St. gallery walk & shopping district, Alberta legislature, downtown & Churchill Square, Fort Edmonton Park, Muttart Conservatory, Whyte Ave. & Old Strathcona, TELUS World of Science, University of Alberta, and the Valley Zoo. Single day ticket \$12, 2-day tickets \$20. Children under 5 ride free. Info: www.eddiebus.com or 1-800-463-4667.
EDMONTON CORN MAZE — Until Oct 14, With 10 acres of corn and a new mind-boggling design, it's an annual fall tradition. Only miles from west Edmonton. For hours, directions and rates go to: www.edmontoncornmaze.ca or call 288-0208.
EDMONTON INTERNATIONAL FRINGE FESTIVAL "Live and Let Fringe" — Until Aug 26, Old Strathcona. This world famous festival is the second-largest fringe event in the world! Enjoy the fringe favourites or come see something new. Info: www.fringeedmonton.com.
ELIZABETH FRIST SOCIETY BOOK SALE FUNDRAISER — Aug 23, 8 am-6 pm. 10523-100 Ave. A large selection of used books for sale in support of the Elizabeth Frist Society, an organization which fosters dignity and worth of all women and girls at risk.
GHOST TOURS — Mon-Thu nights until Aug 30, tours depart at 9 pm from the Rescuer Statue at Waterdale Theatre, 10322-83 Ave. A ghostly one-hour walk through Old Strathcona, with stories of ghosts, hauntings, and the unexplained. \$5 per person, group bookings available. Dress for the weather! Info: www.edmontonghosttours.com or 469-3187.
MARKETPLACE AT CALLINGWOOD — Sundays 10 am-3 pm, and Wednesdays 12-5 pm. Corner of 178 St. & 69 Ave. Over 100 vendors offering the finest fresh foods, jewelry, and more. Info: callingwood.com

woodmarketplace.com
EXHIBITS
AGNES HUGERA GALLERY 12310 Jasper Ave., 482-2854 — Hours: Tue-Sat 10 am-5 pm. Info: www.agnes-hugera.com.
ALLIED ARTS COUNCIL 455 King St., Spruce Grove 962-0644 — Open art Competition Deadline Sep 1st. Info at: www.alliedarts.org.
ALBERTA CRAFT COUNCIL 10186 106 St. 488-0611 ext. 221 — Until Sep 8, To China With Love ceramic artist Diane Sullivan. Until Oct 6 Making Alberta Home Exploring contemporary home furnishings and accessories. Info: www.106st.com.
ART BEAT GALLERY 26 St. Anne St., St. Albert, 459-3679 — Hours: Tue, Wed & Fri, 10 am-6 pm. Thu, 10 am-8 pm, Sat, 10 am-5 pm. Info: www.artbeat.ca.
ART GALLERY OF ALBERTA Enterprise Square, #100 10230 Jasper Ave., 422-6223 — Aug 25, 7-9 pm. Capital Modern: Silent Auction, bid on 50+ photographs by renowned photographer James Dow. Proceeds go towards the AGA's program ming in architecture and design. Until Aug 26 Capital Modern: Edmonton Architecture and Urban Design: The people and projects which inspired Edmonton's legacy as a leader in modern architecture. Until Sep 9 Living Utopia and Disaster: 2007 Alberta Biennial of Contemporary Art, the AGA in conjunction with the Walter Phillips Gallery at the Banff Centre present a collective show of 22 Alberta artists examining the inevitable opposition of fortune and despair, and utopia built on disasters. Info: www.artgalleryalberta.com.
ART MODE GALLERY 12220 Jasper Ave. — Open Tue. Sun. Info: www.artmode.com.
ARTS HUB STUDIO GALLERY 2nd fl., 10217-106 St. 439-9532 — Every Thu, 5 pm-8 pm. Info: www.artsHub.com.
AXIS CAFE 10349 Jasper Ave. — July-Sep Abstract landscape paintings by Rodrigo López.
BEARLAW GALLERY 10403 124 St., 482-1204 — Info: leon.lawgallery.com.
BRINSMead DIOIA KENNEDY ARCHITECTURE 10434-122 St., 486-9700 — Until Sep 7 Photographs by Mark Morris. Hours: Mon-Fri 8 am-5 pm.
CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave., 461-3427 — Aug 17-Sep 5 Summer Parade Agathe St-Pierre, Emma Cayer, Jody Swanson, Marie-France Leroy and Val Solash.
RED GALLERY 9621-82 Ave. — View the web site at: www.redgallery.ca. Hours: Mon-Fri, 11 am-5 pm. Sat by appointment, 439-8210.
COLLECTIVE CONTEMPORARY ART 6507-112 Ave., 491-0002 — Info: www.collectiveart.ca.
CONCORDIA LIBRARY GALLERY 7128 Ada Boulevard 479-9338 — Until September 7 Black and white photographs of Alberta by Leon Sembrich. Hours: Mon-Fri 8 am-5 pm.
DOUGLAS UDELL GALLERY 10332-124 St. 488-4445 — Hours: Tue-Fri, 9:30 am-5:30 pm. Info: douglasudellgallery.com.
ELECTRUM DESIGN STUDIO 12419 Stony Pl. Rd., 482-1402 — Collection 2007 features new works by artists in a variety of mediums. Gold & silver jewelry and ornaments by Wayne MacIntyre, Janet Stein, Meghan Wagg, John Blair & Jackie Anderson; paintings by John Morel, Peter Schlosser, George Heagle, glasswork by Robert Held, Jeff Holmwood, Todd Sotomochi, ceramics

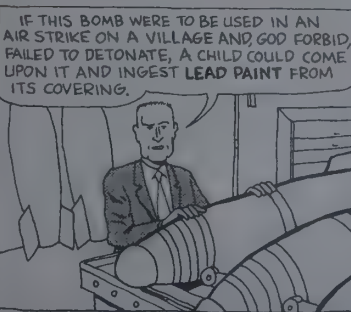
by Katrina Chayler, Christian Barr, Enzen Kalfeldt, wash-chayler by Terry O'Connor, photography by Lori Ann Munster. Info: www.waymornet.com.
EXTENSION CENTRE GALLERY 2nd fl., U of A Extension Centre, 8303-112 St. — Until Sep 4 Tradition and Transposition. Hours: Mon-Fri, 8 am-4 pm. Info: www.edmontonvalley.ca.
FAB GALLERY 1-1 First Ave. Building, U of A Campus — Aug 28-Sep 22 (dis)appearance by Monica Niewierska MFA Printmaking. New Work by Diana Matsuda, guest artist in residence in print making. Hours: Tues-Fri, 10 am-5 pm, Sat, 2-5 pm.
FRINGE GALLERY 10516 Whyte Ave. 432-0240.
FRONT GALLERY 12312 Jasper Ave. 488-2952.
GALLERY AT MILLNER Stanley A. Millner Library, Churchill Square — Until Aug 30 The Show Girl works by four local fibre artists, Dawn Day, Hannah, Margo Hides, Cathy Tamm, and Sharon. Info: www.millner.ca.
HARCOURT HOUSE GALLERY 3rd floor 10215-112 St., 426-4180 — Until Aug 30 Photographs by Toronto artist Tom Hoffmensch and Acts of Devotion Narrative paintings by Tammy Saul. Aug 31-Sep 29 The Offering sculptures by Adrian Cooke and Temporary Geography by Shannon Collins. Info: www.harcourthouse.ca.
JEFF ALLEN GALLERY Strathcona Seniors Centre, 10831 University Ave., 433-5807 — Until Aug 30 Through My Eyes, paintings by Jose Sepchuk.
JOHNSON GALLERY 7711-85 St. — Edmonton Oil Painters, artists working in-studio. Info: susanob.com.
KOHON DESIGNS #143, 10309-107 St. 428-6230.
LANDO GALLERY 11730-106 Ave. 990-1161 — Hours: Mon-Fri, 10 am-5:30 pm & Sat, 10 am-4:30 pm. Sun by appointment. Visit www.lando-gallery.com for info.
LATITUDE 53 10248 106 St., 423-5333 — Gallery hours: Tue-Fri 10 am-6 pm, Sat 12-5 pm. Info: www.latitude53.org.
LOFT GALLERY 590 Broadmead Blvd. (Red Barn) Sherwood Park, 467-4481 — Hours: Sat 10 am-4 pm (except holiday weekends), Thu 5 pm-9 pm. Info: Kaye 467-4481.
MANDOLIN BOOKS & COFFEE CO. 6419-112 Ave., 479-4050 — McMullen Gallery 8440-112 St., 407-7152 — Until Oct 14, All Day. Everyday new works gathered around the theme on the familiar and everyday. Curated by Rose Bouville. Hours: Mon-Fri, 10 am-8 pm, Sat & Sun, 1-8 pm. Admission free.
MULTICULTURAL OPENING PUBLIC ART GALLERY 5411-51 St., Stony Plain 963-2777 — Hours: daily 10 am-4 pm.
MUSEE HERITAGE MUSEUM 5 St. Anne St. St. Albert 459-1528 — Hours: Mon-Sat, 10 am-5 pm, Sun, 1-5 pm. Admission: Suggested donation of \$5.
NIVA HAGGERTY CENTRE 9704-111 Ave., 474-7811 — Hours: Studio open Mon-Fri, 10 am-2 pm. Gallery open Mon, Wed & Fri 9:30 am-2:30 pm, Tue & Thu 9:30 am-4 pm & 6 pm-8 pm. Info: www.nivahaggertyart.ca.
ORTONA ARMOURY 2nd fl., 9722-102 St. — Hours: Sat & Sun, 12-6 pm.
OUT OF THE FIRE STUDIO 12214 Jasper Ave., 378-0740 — Works by Fraser McGuck, Alexander Glozier, original oils by Richard Dixon, sculpture by Kazuo Tanai, Roman and Phoenician hand-painted glass, and stoneware pottery.
PETER ROBERTSON GALLERY 10163 112 St. — Until Sep 4 A Hope In Hell Neo-pop paintings by Steven Corbin. Sep 4-20 ECAS 15th Annual Exhibition featuring various artists. Hours: Tue-Sat 10 am-5:30 pm.

TOM the DANCING BUG PRESENTS:

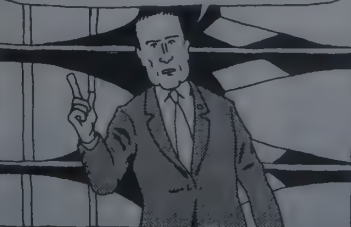


U.S. Recalls Thousands of Bombs

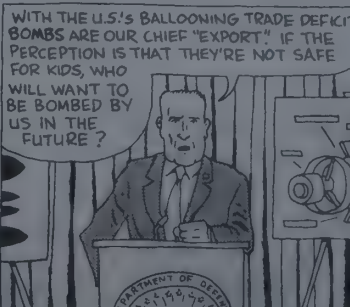
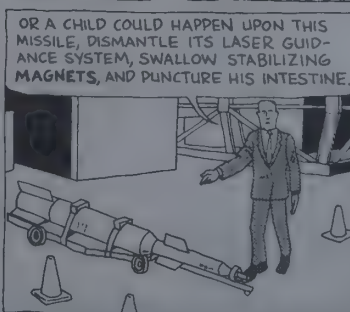
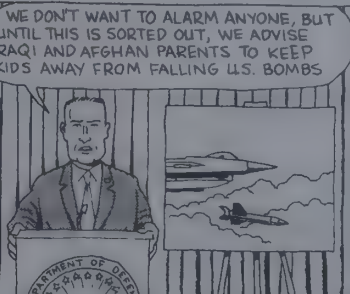
Found Harmful to Iraqi and Afghan Children



THIS MAY BE AN EXPENSIVE RECALL, BUT WHEN IT COMES TO THE HEALTH OF THE CHILDREN WHOSE TOWNS AND VILLAGES WE'RE BOMBING, WE SAY: SAFETY FIRST!



BY RUBEN BOLLING



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 1-900-561-5555 Mobile Pay, text "SCORE" to 96669
52¢/min \$5.00/min

space for writer of all genres and levels at the Stanley A. Milner Library. Hours: Mon - Fri, 9 am - 9 pm. Sat, 9 am - 6 pm. Sun, 1 pm - 5 pm. Info: 496-7070

FABA WORKSHOPS — The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Details at www.faba.ca

FLAMENCO LESSONS — Judith and Oscar Jose Garcia teach both Flamenco dance & guitar. Flamenca every Fri, 7 pm - 10 pm. El Toro Restaurant, 10425-104 Ave. Info: 780-349-4843 or email ogarcia@telusplanet.net

HARCOURT HOUSE ART CLASSES — A variety of low-cost classes specializing in drawing, pastels, painting and other mediums, taught by professional artists & educators. Schedules and info at www.harcourthouse.ab.ca or call 426-4180.

INNOVATIONS MUSIC PIANO WORKSHOPS — A range of summer workshops for piano students and teachers. Info: 460-4430

LEARNING CENTRE LITERACY ASSOCIATION — #200, 10116-105 Ave. The Learning Centre is looking for people to help adults develop their literacy and math skills. Volunteer and help others make positive changes for themselves and their communities. Info: Mary at 429-0675.

MARS HILL CENTRE — 88318-104 St., 432-0202. Offers classes and workshops on the recovery process, incorporating emotional, relational and spiritual dynamics. Registration is on a sliding scale, based on participant's income. Full details at www.marshallcentre.com

MOMMY & ME BELLY DANCING CLASSES — Belly dance classes and parties for adults and children. For more information call 428-5571, or email beladanaz@telus.net

MOSAICS ART CLASSES — Minerva Mosaics offers a range of mosaic art classes for beginners and intermediates, taught at the City Arts Centre, 10943-84 Ave. Info: www.minervamosaics.com, or call 439-1957.

MBA LUNCH & LEARN SEMINARS — The Marketing Research and Intelligence Association of Alberta holds workshops at the U of A. Free. Info: info@theCmstitute.com

KIDS

ADVENTURE SUNDAYS John Jarzen Nature Centre, Fox Dr. & Whittemud Dr. — Every Sun, 11 am - 4 pm. Join a naturalist and explore a new theme. Each weekend features hands-on activities and projects for the whole family. Admission: \$1.75 adults, \$1.50 youth/seniors, \$1.25 children. Info: 496-8787 or www.edmonton.ca/johnjarzen

BALEWOOD DANCE CLASSES FOR KIDS — Info: email dancesport-academy@hotmail.com, or call Neil at 780-238-0209

CAPOEIRA KIDS CLASSES 10540 Jasper Ave., 709-3500 — Every Tue & Thu, 5:30 pm - 6:30 pm. Sat, 1 - 2 pm. Capoeira is a Brazilian mix of dance, martial arts & percussion. Info: www.capeoiredmonton.ca

FREE INDOOR SOCCER PROGRAM — Every Sat, Nov-Jan. Sacred Heart School Gymnasium, 96 St. & 108 Ave. Introduction to basic soccer skills by FIFA coach Tony Wallace. Info: 420-0760

SUMMER ART & YOGA CAMPS — Aug Lotus Soul Gym yoga studio and The Paint Spot are offering weekend kids art and yoga camps. Info at www.lotussoulgym.com, email info@lotussoulgym.com or call 434-9642

TELU WORLD OF SCIENCE ACTIVITIES FOR YOUNG SCIENTISTS — Until Sep 3. Themed activities every weekday, in conjunction with the Last Worlds: From Dinosaurs to Ancient Civilization exhibit. Info: www.odyssium.com

YOUTH DROP-IN CENTRE Castle Downs YMCA, 11510-153 Ave., 476-9622 — Every Fri, 7 - 10 pm. Basketball, air hockey, football, swimming & open gym. Call Trent, 476-9622 for info.

QUEER

AGAPE Education faculty, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-service & practicing teachers, com-

Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 30 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person by the contest entrant before the following Thursday.

Prize: A double-guest pass to see *Becoming Jane* at the Garneau Theatre.

Skill-testing question: *Becoming Jane* was filmed in what country?

Prize: A double-guest pass to see *2 Days in Paris* or *Arctic Tale* at the Princess Theatre.

Skill-testing question: Which of Julie Delpy's relatives also star in *2 Days in Paris*?

munty members welcome. Email andrea.groch@ualberta.ca for Agape events scheduled. Info: 492-0772

EPS/LGBTQ LIAISON COMMITTEE — The EPS/LGBTQ Liaison Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at eps@lgbtq.ca. All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime please contact the EPS Hate & Bias Crime Unit (780) 421-3489

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ locally, graduates, academic & staff. Straight allies are also welcome. Monthly meetings. Contact allies@ualberta.ca or mwham@ualberta.ca

PRIDE CENTRE 9540-111 Ave., 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or take part in special programming. Hours: Mon-Fri 1 pm - 10 pm. Info: pridecentre@edmonton.org

TEAM EDMONTON — A volunteer-operated, not-for-profit society for members and friends of the GLBT community, offering well organized and fun sport events and other recreational activities within a positive social framework. Info: teamedmonton.ca

WOMONSPACE — Non-profit lesbian organization for Edmonton and surrounding area. Organized monthly activities include licensed non-smoking dance, coffee houses, family events, games nights, golf tournaments, and more. Memberships available, including monthly newsletter. Confidentiality assured. Info: www.gaycanada.com/womon-space, email womonspaces@gmail.com, or phone (780) 482-1794

YOUTH THEATRE PROJECT — 9540 111 Ave. The Pride Centre of Edmonton is proud to announce the beginning of a Youth Theatre Project aimed at using theatre to educate about and reduce homophobic bullying. Currently looking for youth and adult volunteers to contribute to the project. Please contact Emily at 488-3234 for info

THURSDAY

BI-SEXUAL WOMEN'S COFFEE GROUP — Second Thu each month 7:30 pm. A social group for bi-curious and bi-sexual women. More info: groups.yahoo.com/group/bwmedmonton

COCAINE ANONYMOUS MEETING — Every Thu, 7 pm. Pride Centre (9540-111 Ave.) CA Hotline: 425-2715

GAYWIRE CJSR 88.5 — 6 pm: Edmonton's only radio show about gay, lesbian, bisexual and transgendered lives. Featuring news, local and international features and community events.

HIV POSITIVE GLBT SUPPORT GROUP — Every sec-and Thu, 7 pm - 9 pm. Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

LGBT SENIORS DROP IN — Every Thu, 2 pm - 4 pm. Pride Centre (9540-111 Ave.) Info: Jeff, 488-3234

ILLUSIONS SOCIAL CLUB The Roost, 10345-104 St. — Second Thu of each month, 8 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/edmonton_illusions/

TEAM EDMONTON SOCCER — South field of Oliver School, 10227-118 St. every Thursday, 7-9 pm. (weather permitting). Info: email soccer@teamedmonton.ca

FRIDAY

CURLING WITH PRIDE Shamrock Curling Club, 9330-90 Ave. — Season resumes in fall. Info: curling@withpride.com

TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TIQ Alliance, dinner & social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or tiqalliance@shaw.ca

SATURDAY

FREE STUFF

CALL TO WIN

NORTHERN CHAPS Boots 10242-106 St. — Edmonton's original leather-leash-uniform club meets the first and third Sat of every month, 9 pm. Info: main@northernchaps.com or www.northernchaps.com

NORTHERN TITANS GOLF BOWLING LEAGUE Gateway Lanes & Recreation Centre, #100, 3414 Gateway Blvd. N — Info: bowl@northernchaps.com

SINGLE LESBIANS OVER 40 — Women's social group has monthly gatherings for conversation over tea & coffee. Info: email singless40@telus.net

SUIT UP & SHOW UP Pride Centre, 9540-111 Ave. — Big Book study 12 noon - 3 pm

TALENT SHOWCASE Prism Bar and Grill 10524 101 St. — Aug 18 doors at 6 pm. A fundraiser for the Pride Centre of Edmonton designed to foster the creative talents of individuals in the community. Enjoy various acts, a silent auction, door prizes and a 50/50 draw. Tickets \$7 in advance, \$10 at the door

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7 - 9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe supportive and caring environment. Info: members@uyc.ca

SUNDAY

ARCTIC FRONT RUNNERS — 10 am. Emily Murphy Park. Runners of all speeds are welcome. Our runs are typically 5-7 km long and take 40 - 60 min. Info: running@edmonton.ca

BEARS MOVIE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the T.V. room. Info: 488-3234

EDMONTON PRIDE TIMERS [EPT] Union Church of

Edmonton 10804 - 119 St. — 2nd Sun, most months, 2:30 pm. Older gay men and their admirers from diverse backgrounds with common social interests meet for a social period, a short business meeting, and then a guest speaker, discussion panel, or poll/supper. Special interest groups meet for other social activities throughout the month. EPT is affiliated with Prime Timers World Wide. Info: email edmontonpride@yahoo.ca, visit www.primetimerswww.org/edmonton or attend a monthly meeting

EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th Sun, 2 pm. Pride Centre (9540-111 Ave.) Info: 488-3234

LAMBDA CHURCH OF EDMONTON 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender and heterosexual Christians and their friends. All denominations, faiths welcome. Worship at 7 pm Sun. Info: 887-8611 or lambdachurch@shaw.ca

MEN'S DISCUSSION GROUP Pride Centre 9540 111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Call 488-3234

OUTDOOR PURSUITS — Strathcona Wilderness Centre. Info: outdoorpursuits@edmonton.ca

SEXUAL ORIENTATION MINORITY YOUTH GROUP 10740 19 Ave. — 10 am. Welcomes people of all sexual orientations. Info: 987-4974

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual significance in all. www.spiritualivingcentre.com, 989-3752

TEAM EDMONTON TENNIS — 3-5 pm. Outdoor courts, Kinsmen Centre. Info: tennis@teamedmonton.ca

TUESDAY

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7-15 pm. A church for all people. Info: 429-2321.

GROUP MOVIE NIGHT — Phone to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus the extra costs. Info: 454-0313

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practices. Info: info@makewaves.ca

OUTREACH Heritage Room, Athabasca Hall, U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but lonely students, staff and faculty. Open to the community, not just U of A. Info: outreach@publink.athabasca.ab.ca

PRIDE Pride Centre, 9540-111 Ave. — Support meeting first Tues every month at 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered people. Info: Ruby at 436-1998 or ruby@pride.ca

TRANS SUPPORT GROUP Gamma United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TIQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or tiqalliance@shaw.ca

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontonrba.org

OPEN DOOR CLUB — Every Wed, 5 pm. Grant MacEwan College. City Centre Campus (Rm 6 217). A social group for GLBT Students, Faculty & friends of Grant MacEwan College

TEAM EDMONTON CYCLING — 6-30 pm. Info: cycling@teamedmonton.ca

TEAM EDMONTON SPO-ITCH — 7-9 pm. Parkdale Field, 118 St. & 68 Ave. Info: slo-pitch@teamedmonton.ca

JONESIN' CROSSWORD by Matt Jones

The Dr. Is In

Can't forget about him

- ACROSS**
- Dwarf with glasses
 - Full range
 - Bedframe strips
 - Play that introduced the term "robot"
 - Guy who cuts you off in traffic, e.g.
 - Wireless carrier formed in 2005
 - Hot season in Pers
 - Big wheels
 - Crab in a can?
 - Fish to wear to formal events?
 - Wilberforce University's affiliated denom.
 - Aquarium fish
 - 25 Toronto tags
 - 26 Corn-___ band
 - 27 Singer who has performed songs in Tolkein languages
 - 28 Muscle twitch
 - 31 Sported
 - 32 Basis of NBC's 1990s "New to You" campaign
 - 34 Ancient region of Turkey
 - 35 Systematically categorized one's anxieties?
 - 39 They may be dashed
 - 40 Key with one flat
 - 41 Marty Feldman role
 - 42 Frigid temperature range
 - 43 De-___ (airport device)
 - 47 Windows can be found on them
 - 48 Tie the knot
 - 49 Actress Hu
 - 50 Granola piece
 - 51 What people had to repeat to Freud?

- DOWN**
- 55 Snowboarders' lifts
 - 57 Bay
 - 58 Salt Lake City athlete
 - 59 Blazed a "J"
 - 60 Breeze (through)
 - 61 Tierra ___ Fuego
 - 62 Opposing forces
 - 63 Test that's tough to cheat on
 - 64 Glass for foreigners: abbr

- DOWN**
- 1 Coat with flour
 - 2 Sega racing classic with a Fernan
 - 3 Like dirty old men
 - 4 In need of relief, in a way
 - 5 "Your life is open" noise
 - 6 Kal Penn, born Kalpen ___
 - 7 ___ Bator, Mongolia
 - 8 Shannen Doherty or Kenny Chesney, by birth
 - 9 Theater listings
 - 10 Julie Chen's husband Moonves
 - 11 He floundered under Prohibition
 - 12 Coffee-flavored liqueur

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SOLUTION TO LAST WEEK'S PUZZLE

I	N	R	O	A	D	A	W	E	T	A	D	A
C	O	E	R	C	E	C	A	M	U	N	I	X
T	T	C	A	M	E	C	L	A	M	B	A	N
C	A	L	L	E	D	S	T	R	I	K	E	
L	O	A	S	S	T	U	L	T	B	A	M	
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D	E	M	E	N	T	I	A		Y	O	H	O
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Q	U	E	A	S		F	O	O	S	B	A	L
U	S	A	F		H	J	E		A	R	E	A
O	F	R		G	N	U		W	B	A	R	A
			C	O	A	S	T	E	R	B	R	A
C	A	R	E	T	A	K	E		U	R	A	N
O	V	E	R		C	E	L		T	I	N	G
X	E	N	A		P	R	E		E	L	D	E

YOURS, MINE, OURS AND US (YMOU) — A support group for LGBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-6311 or 415-5434.

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7960.
www.gaydownunder.com
STEAMWORKS 11745 Jasper Ave., 451-5554 — Open 24/7.

DANCE

DANCE OF UNIVERSAL PEACE — 2nd & 4th Thu of each month, 7:30 pm. Riverside Hall, 9231-100

Ave. Info Call: 467-1285
HARLA — Aug 31 8 pm. Meridian Banquet & Conference Center 4820 76 Ave. An evening of live Afrobeat music and professional belly dancing.
RODA DE CAPOEIRA — Every Sat, 3 pm - 4 pm, Capoeira Academy, 10540 Jasper Ave., 709-3500 A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.capoeiraedmonton.ca
SPATIAL JAZZ — Aug 26, 2 pm. Gallagher Park. Come see Mile Zero Dance's latest site-specific work, for fresh fountains a large group of dancers involved in surreal movements of falling, reaching and surrender as they descend the large hill.

THEATRE

EDMONTON INTERNATIONAL FRINGE THEATRE FEST

TYVAL — Until Aug 26 10330 84 Ave. For tickets call 409-1910 or go to www.livetheatreedmonton.ca

LIVE COMEDY

CHIMPVOY Vancouver Theatre, 10329-83 Ave., 448-0695 — Aug 23 Sat at 11 pm (except last Sat of the month) Long-form comedy improv.
NEW CITY COMEDY NIGHT 10081 Jasper Ave., 429-2582 — First Tuesday every month, show at 9 pm. A host of Alberta's funniest comedians, hosted by Kathleen McGee, featuring Sean Lacombe, Kelly Dallas, Keith Samuels, Ryan Patterson, Matt Isaac and live music feat. The Ner Do Wells. \$5

at the door. Info: newcitycompound.com.
RAPID FIRE THEATRE 10329-83 Ave., 448-0695 — Every Fri at 11 pm Rapid Fire's insane improv show. \$10

THE COMEDY FACTORY 408-3414 Gateway Blvd., 469-4999 — Aug 23-25 Tom Liska. Regular showtimes. Thu & Fri 8:30. Sat 8:30 & 10:30 pm. Info: www.thecomedyfactory.com.

THE COMIC STRIP WEGM 483-5999 — Thu-Sun Billy Gossel, Shawn Gromack and Lou Eisen. Man Hit or Miss Mondays: Amateurs compete for audience approval. Tue Alternative Comic Night; Wed Best Local Talent.

WEDNESDAY NIGHT LIVE Riverside Bar & Grill, 367 St. Albert Rd. 460-1122 — Every Wed, 8-10 pm Comedy, music & more comedy, hosted by Barbara May and the Tumbling Dice, with Jeff Neeser, James Wynters & Wendy DeVos. No cover.

YUK YUKS 66 St. & 137 Ave. Landorey Mall, 481-

9857 — Thu-Sat Paul Sween, Winston Herbert and Andrew Gross. Wednesdays Crash & Burn w/ guest comic Paul Sween. Info: yukyuk.com

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum Theatre, 12844-104 Ave. This Summer's series theme is *Noteworthy Musicals*. Screenings Mondays at 8 pm — Aug 27 *Singin' in the Rain* Starring Gene Kelly, Debbie Reynolds and Donald O'Connor. There never was a masterpiece created from such disparate elements; on-stage songs from the 20s, a leading lady almost new to film, choreography very nearly improvised and a frenzied plot about the switch from silent to sound movies. Directed by Gene Kelly and Stanley Donen.



Scotiabank Theatre

Edmonton International Fringe Theatre Festival

with IMAX

SHOWTIMES AUGUST 24-30, 2007

GARNEAU		FANTASTIC FOUR: RISE OF THE SILVER SURFER		STARDUST		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 12:40, 2:40, 7:15, 10:20		Fr-Thurs 1:00, 4:00, 7:00, 9:30		Fr-Thurs 1:10, 4:10, 7:10, 9:50	
BECOMING JANE		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
PRINCESS		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
THE HARRY DIARIES		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
MAGIC LANTERN CINEMA		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
METRO CINEMA		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
GRANDIN THEATRE		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
MUSIC VIDEO		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
REDEYE		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
CONCRETE BARK YOUTH		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
FUTURAMA		18A		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		18A		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
THE BOONIE ULTIMATUM		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
NO RESERVATIONS		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
MR. BEAN'S HOLIDAY		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
LEDCO CINEMAS		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
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RUSH HOUR 3		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
THE SIMPSONS MOVIE		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
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SUPERHERO		18A		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
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WETASKIWIN CINEMA 4 PLEX		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
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THE BOONIE ULTIMATUM		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
SUPERHERO		18A		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		18A		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
WETASKIWIN CINEMA 4 PLEX		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
RUSH HOUR 3		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20		PG		Fr-Thurs 1:30, 4:40, 7:20, 10:10		Fr-Thurs 1:30, 4:40, 7:20, 9:50		Fr-Thurs 1:30, 4:40, 7:20, 9:50	
THE SIMPSONS MOVIE		PG		THE BOONIE ULTIMATUM		PG		THE HARRY DIARIES	
Fr-Thurs 7:00, 9:10, Sat-Sun 12:40, 2:40, 4:45, 7:00, 9:10, 11:20									

400. Courses/Classes

Cutting-Edge Media. With over ten years experience in digital photography and web development, DJK Studios will make your web dreams come true. For a free consultation, call 966-4439 or visit djkstudios.com.

401. Coming Events

ANTIQUES 25TH Annual La-combe Antiques Show & Sale, August 25 & 26 Sat. 10 - 6 Sun. 10 - 4. La-combe Recreation Centre, 5210 - 54 Ave Over 70 vendors Carwell's 403-343-1614

405. (See You)

40something woman-vegetarian? Fr-west137 SUPERSTORE Client! I had to leave Gingerbread fair lady! Call me David 453-2887

BRYCE FROM BOONSTOCK Sorry I forgot your number. See you at Cannibal Corpse in September? guylz420@hotmail.com

410. Education/Training

C.P.C. Can't get you out of my mind-miss you. Call me. G. 901-1690

RYAN, HAPPY BIRTHDAY Wish I was there to celebrate with you. Much love, Paula.

TO ADAM WIEDEL, had one rehearsal for wonder-of-the-world. You were fantastic! Call me 232-6676 Cheryl.

To place your FREE "I Saw You" call Shawn! 430-9003

440. (See You)

ATTN: NEED 50 PEOPLE NOW! SERIOUS ABOUT LOSING WEIGHT? Call Val Today. 780-463-6993. Samples Available. www.123freedietssamples.com.

400. Business/General

AIM LOANS. Money now. Over the phone approvals. Debt consolidation, first, second, third, equipment, mobile, business, interm. Anywhere in Alberta. 780-484-5934. Fax: 780-484-7345.

MONEY MAKER. Local route. No selling on your part. For more info call 1-866-821-2559; www.telecardinfo.com.

NEED CASH? Make money with "UndercoverWear." Now expanding in your area. Earn \$50/hour and more. Showing lingerie, spa and romantic items. Free training. Call 1-866-974-2557

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400. Courses/Classes

Make money with your voice! Any level. Workshops, demos, private available. 718-4394 or www.creativevoices.ca

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Professional experienced-sound, rhting and soundman for hire. Please email me for rates and availability. ch.s@hotmal.com

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PLEASE RECYCLE THIS NEWSPAPER

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SEE THE WORLD

Teach English Overseas

TESOL Certified 5 Days In-Class/Online/Corresp. Job Overseas Guaranteed!
FREE Info Seminar: Tuesday @ 7pm, 7712, 104 St.
(Calgary Trail Southbound Across from Save-on-Foods)
1-888-270-2941
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410. Education/Training

BECOME A Registered Massage Therapist. Keep your present job. Study part-time in class and part-time distance learning. Campus in Calgary, Edmonton, Lloydminster, Ft. McMurray and Grande Prairie. Classes start in September. Student loans available. Phone 1-877-768-8400 or www.alberta-massage.com

IMPROVE YOUR SPANISH tutoring for adults & teenagers all levels

NATIVE SPEAKER 983-2481
correomexra@yahoo.es

OLDS COLLEGE Environmental Reclamation Program-Stettler-22 weeks. Increase your prospects of employability in the reclamation industry. Apply now! The program starts November 13 in Stettler. Contact: Renee Martel at 1-800-661-6537 ext 7954, or rmartel@oldscollege.ca.

REWARDING CAREERS - Massage Therapy Training. Upgrading, need local recognition, transfer credit. Distant learning options. Condensed intensive programs. Expedited graduation available. Lowest tuition in Canada. Call now 1-877-277-6708

1005. (See You)

HELP WANTED

• EARN \$500 OR MORE A WEEK WORKING SHIRT WAIVER HOURS
• SELLING INTERNATIONAL SUBSCRIPTIONS
• 400 A DAY EASY EARNING. FLEXIBLE SCHEDULE
• TRANSPORTATION PROVIDED
• 2 WEEKS TRAINING
• CALL LEAD - FACTORY OR
METROPOLITAN MARKETING GROUP

400. Courses/Classes

JANITOR required to provide cleanup after events in two high end facilities. Please send resume to: karen@theeventcoordinators.com

SEE

EXPANDING SALES FORCE

Inside Sales & Outside Sales Positions Available

Are You ...

a motivated, enthusiastic, competitive person with a great attitude and a strong work ethic? Do you work well within a team environment?

Please send your resume and cover letter to:

TODD KOSLOSKI, associate publisher
See Magazine
10275 Jasper Avenue, Suite 200
Edmonton, Alberta T5J 1X8
Fax: 432-1102
Email: tkosloski@see.greatwest.ca

Competitive Salary, Commission, and Benefits Package offered.

1005. (See You)

DOWNTOWN NEEDS RELIABLE/RESPONSIBLE waitress. Please drop off resume to 8930-Jasper Ave. email Nathanspub@shaw.ca

PRODUCTION VIDEOS

Required for Glam Team manufacturing plant. Flexible shifts: great wages, benefits for advancement, training provided. Please e-mail resume to: Video@ProductionVideos.com or fax 463-1667

1005. (See You)

Tattoo Artist wanted 3+ years experience with portfolio for well established shop call ashley@235-1217

1005. (See You)

Enchanted Ink.

Tattoo artist wanted! Experience necessary. Apply in person with portfolio. Tyler 417-7085

1005. (See You)

ATTENTION. Agricultural Journeyman Parts and Service Technicians. Do you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or the one 5 locations across Western Canada. We are also seeking resident technicians in Edson, Whitecourt and Wainwright. Brandt has been recognized as one of Canada's top 50 Managed Companies for the past 3 years. If you want a great career with a rapidly growing and dynamic company, send your resume to: Brandt Tractor Ltd. Attention: Greg Davidson, 10630-176 St., Edmonton, AB, T5S 1M2, Fax 780-489-6891, cmr@brandttractor.com

ATTENTION AUTO Technicians: OK Ford Sales in Lac La Biche has openings for licensed auto and diesel technicians. Signing bonus, excellent hourly rates, medical/dental plan, great hours, no nights or weekends. Apply now! Please fax resume to 780-623-3111 or email: brock@okford.ca or phone 780-623-4040.

ATTN. LOCAL PEOPLE NEEDED to work from home online \$500-\$500 P/T - FT Call VAL @ 780-463-6993 noodles2@shaw.ca

CHEAP TELEPHONE Reconnect! Only \$24.95 for first month + connection fee. Paying too much? Switch! Connect now and get free voicecall. Factory Reconnect 1-877-336-2274; www.phonefactory.ca

CHEAPEST RATES: Switch for Free and save your dollars \$10.00 first month plus activation Cheap Unlimited Long distance and Internet (most areas) Easy Reconnect 1-877-446-5877

1005. (See You)

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Are You ...

a motivated, enthusiastic, competitive person with a great attitude and a strong work ethic? Do you work well within a team environment?

Please send your resume and cover letter to:

TODD KOSLOSKI, associate publisher
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10275 Jasper Avenue, Suite 200
Edmonton, Alberta T5J 1X8
Fax: 432-1102
Email: tkosloski@see.greatwest.ca

Competitive Salary, Commission, and Benefits Package offered.

1500. Help Wanted — Alta.

CLASS #1 tank truck drivers with off road experience. Catered camp job. Two weeks on and one week off. Full-time. Fax resume 800-955-5555

COIL TUBING company requires operators and swamper. Class 1/3, oilfield experience and safety tickets an asset. Competitive benefit package and wages. Fax resume 403-882-2151 or call 800-955-5555

COUPLE SEEKING Spanish/English speaking Nanny long term. Strathmore area. Would consider both a live in/out arrangement and husband/wife team, have separate employment for husband. Open to immigration sponsorship. Send resume, salary expectations to Strathmore Standard, Box TG2250, Strathmore, AB T1P 1K2

CREATIVE DOR North America's largest installing dealer of residential and commercial over head doors is looking for positive motivated people to join our growing team of Certified Installers and Technicians in our Saskatoon location. Creative Door offers a comprehensive benefits package, continued training and development and compensation potential. Signing bonuses available for experienced residential/commercial installers/Service Technicians. Apply by Fax 306-653-5675

DRILLER ASSISTANTS sought for site investigation drilling firm Edmonton and Calgary locations. No experience necessary. Applicants must enjoy physical work outdoors, and have good driving/safety records. Year-round work, plenty of overtime. Rates start at \$17/hr. plus bonuses. Opportunity to advance. Must live within commuting distance. Fax resume to 080-34-7242

DYNAMIC OILFIELD transportation company, Fox Creek, requires a Dispatcher. Candidate should demonstrate great communication skills and team building assets. Competitive wages, benefit package. Potential to grow. Fax resume to fox@fox.com

EXPERIENCED CRUSHING Personnel required for mobile gravel crushing operations throughout southern Alberta. Tower operators, loader, truck drivers, groundmen. Accommodation supplied, daily meal allowance provided. Email resume to: edmond@southrock.ca or fax 403-568-1327

EXPERIENCED PRESS Operators. We are a nonunion environment in Calgary. AB currently seeking Pressmen with 2 years experience in Goss Community, multiple web single width presses. We offer competitive wages and benefits, generous profit share, and professional development. Submit resume to: Human Resources, North Hill News Inc. nhn-hr@northhill.net Fax: 403-248-1001

1005. (See You)

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JOURNALISTS, Graphic Artists, Marketing and more. Alberta's weekly newspapers are looking for people like you. Post your resume online. Free. Visit www.alberta.com/resumes_add

JOURNEYMAN OR Apprentice Technician required. Great working conditions, hourly rate to \$40/hour, full benefits package. Contact the Service Manager, Shaw's Builders, Phone 403-679-2252, Fax 403-678-2806, Email: shawn_blowers@bowvalleyford.com, #101 Bow Valley Trail (Hwy 1A) Canmore, Alberta

LOG HAUL Drivers required in Lac La Biche. Alberta area, competitive wages, accommodations available. 780-213-0153 or Fax: 780-525-2121

MAILHOT INDUSTRIES requires Hydraulic Cylinder Servicemen. Will train mechanically inclined person. Fax resume to 780-525-2121

1500. Help Wanted — Alta.

FULL TIME Baker and Meat Cutter in Vermilion Alberta. Experience required. Good references. Apply Eastalta Co-op Ltd. 5013 - 51 Avenue, Vermilion AB T9X 1B2. Attention: Regina@Vermilion-AB.com

FULL TIME BAKER and Meat Cutter in Vermilion, Alberta. Experience required. Good references. Apply Eastalta Co-op Ltd. 5013 - 51 Avenue, Vermilion AB T9X 1B2. Attention: Regina@Vermilion-AB.com

FULL TIME MECHANIC required for Tricraft in Grande Cache, Alberta. Licensed or apprentice. Fax 780-827-4278 or phone 780-827-4278

HEAVY DUTY licensed mechanic plus tank testing technician for small Drayton Valley shop. Call Duane 780-621-1626. Licensed heavy duty mechanic for Valleyview shop. Call Len 780-542-1102 or Reg 780-621-9397. Class 1, 3, 5 tank truck drivers for Drayton Valley. Call Reg 780-621-9397

HIDDEN ART career. Train now. No age/gender restriction. Start at \$25.50/hour. www.windowless.com or phone 780-457-7109, cell 780-266-1122

HISTORY, GEOGRAPHY, Math Teachers required immediately for Nova Scotia High School in Zhongzhou, China. Resumes for future employment welcome. Contact Roger Humble at rogmzhongzhou@gmail.com

HOLIDAY ON HORSEBACK in Banff, Alberta is seeking individuals interested in the Rockies. Hiring for trail guides and cooks - starting salary range \$2100 - \$2400/month. Also looking for retail salespeople in busy western shop - starting salary range \$1700 - \$1900/month plus commission. Parks and incentives for all staff include free trail riding in Banff National Park! Staff accommodation available, www.horseback.com. For more details contact 403-762-4551. Fax 403-762-8130, wanner@horseback.com

HORSE TRAINER REQUIRED. Able to train in all western and English disciplines including polo sports horses. Call Rob at rob@hst.ca

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1600. Volunteers Wanted

Edmonton Society of Art
BOTH a model and teacher for the
pen/paper for Pen/Paper's 2007
September 22. (780) 482-8993

Take advantage of this volunteer
experience of a lifetime! Become
a friend to a NEW Canadian and
share a life changing experience
Personal Training available

CLUBHOUSE TUTORING
Can you read this? Many can't!
Become a tutor and share the gift
of reading! Call P.A.L.S. at
424-5514 to help change a life
through literacy Training and
materials are provided

Volunteers need your leftover
Wool and extra knitting needles
for our volunteer group
warm items for other newly
arrived immigrants. Call Lucia
424-3545 ext 249

Volunteers needed for musical
duties. Call Judy 424-3545
ext 249

Volunteers needed to assist
new immigrants on a first time
shopping trip for essentials 2-3
hrs. Occasional/weekdays Call
Judy 424-3545 ext 249

Volunteers Needed? To help So-
cial. Artists with their projects. See
gigs September, 2 Evenings/week
northside Location Call Judy
424-3545 ext 249

1600. Volunteers Wanted

Amateur Photographers
English to adult immigrants
Counselling of immigrants
counselling. Available/weekdays.
Weekdays 3-4hrs/week. Great
teaching exp. Call Judy 424-3545
ext 249

Volunteers needed to teach
simple Canadian recipes to newly
arrived immigrants Saturdays
11-1pm. Call Judy 424-3545 ext
249

Volunteers needed to teach
survival English to adult
immigrants
Tuesdays 7-9pm Thursdays
5-7pm Great Experience! Call
Judy 424-3545 ext 249

2000. Artist to Artist

Amateur Photographer seeking
male/female models ages 18-25
Call: (780) 482-8993

Amateur Photographer
Pop/Jazz/Doo-Wop/Swing/Gospel
World Music Auditions Sept
6-7. Call 433-9910
mail@ekosingers.com

Art sale/Art show
Doll-House/furniture/Art (by the
artist Marc Monan Sculpture by
Louis 429-3498 by appointment
only

SEEKING LOCAL MUSICIANS,
vocalists, dancers, or performers
for a local music venue. See
classifieds for details. Call
Judy 424-3545 ext 249

2010. Musicians Available

COUNTRY MUSIC TALENT
GUITAR. Looking for band. Call
Brent 932-0544

Experienced drummer looking for
a working cover-band in the
Edmonton area. I have transpor-
tation and pro gear
Call 932-0544

Harmonica player (21) looking to
join or rock/cover projects. Call
Sean 266-5647

2010. Musicians Available

Drummer & lead guitarist w/pro-
fessional for part time country rock
band 443-1153 after 6pm

Drummer wanted for Betty
Macheta. Rock/ Retro Rock
Serious inquiries only
Call 433-9910

Cocoboo is looking for a drum-
mer. Call 433-9910 or
robyn@cocoboomusic.com

Electric Bass Player available
Pro Gear, young, Neat in appear-
ance. All styles of music
Call 433-9910

ESTABLISHED ROCK BAND
Seeking a professional and serious
bass player aged 16 to 24. Con-
tact nathannaz@hotmail.com

Need Bass/drums/guitars/keys/vocal etc. For
progressive Christian worship
startup group. Experience an
asset. Contact 996-2979 or
email Mommgs@telusplanet.net

2010. Musicians Wanted

Drummer wanted for a
band. Recording artists seek a
drummer. Must be able to
play to a click track, 20-30 yrs old
Serious inquiries only. Call
Luc 433-9910 or
or call (780) 991-2506

GUITAR AND DRUMS NEEDED
for original rock project. Pros only.
Good gear and attitude a
must. Call 433-9910

HAVOC needs a guitarist, pro
gear, experience, backing vocals
and hair required. INFL Oz-
zy/Van/dio L. rex_audio@shaw.ca

High energy, original rock/blues
project requires rhythm
section(bass/drums) for recording &
live events. Call Justin 718-7138

Keyboard lead metal
power metal project looking for
Guitarist and Vocals, Key/guitar
solos. Covers/Originals
uke s@hotmail.com

2010. Musicians Wanted

Can't leave home without you
Thursday nights @ southside bar
Brooklyn's Lounge call Jordan
932-0544

Drummer wanted for a
band. Recording artists seek a
drummer. Must be able to
play to a click track, 20-30 yrs old
Serious inquiries only. Call
Luc 433-9910 or
or call (780) 991-2506

Male singer wanted for
cover/original band INFL. Foo-
Fighters, OLP Kings of Leon
Please see profile
MOST SEE FLORIAN

Need Drummer
ASAP
pro only need apply! Rock and
more! call Brent 932-0544

Professional Rock/pop cover
band "IGNITION" Taking cover-
ings. Repertoire mostly current,
some older standards. Call ROD
932-0544

Progressive Christian worship
startup group. Need bass, drums,
guitars/keys & vocals 996-2979
mommgs@telusplanet.net

Roots-rock/blues band requires
additional instrumentalist/vocalist
for jams & open stage gigs
Zoelner@interbaun.com

Seeking female vocalist, key-
boards and drummer with rehar-
sal space for dance/disco/new
wave/rock. leave message
932-0544

2010. Musicians Wanted

Singer/Guitarist needed for
Classic Heavy Metal Band
Professional attitude (No Addicts)
Please see profile 932-0544

Singer/Guitarist/Songwriter look-
ing for project. Good gear, good
attitude (Influences Pearl Jam,
Finger 11) Call Brian 719-2991

Singer/songwriter/guitar player
looking for a talented musician
for upcoming gigs/tour/television
CD/just released 477-6162 w bel-
court@nto.ca

Two vocalists (male/female) look-
ing to start original project!
Drums/bass/synth/guitar. Pink
Floyd/Slas w/bluesy overtones
Jon 918-8577

WISH seeks drummer.
www.myspace.com/wishnet
221-9474

www.thegreatoffenders.com
need a guitar player. Check us
out at Bar Wild August 24,
2007. Cell 995-7749.

2010. Music Instruction

Beginner and intermediate drum
lessons (rock/funk/alternative)
from an experience - easy going
drummer/teacher
ch.s.i@hotmail.com

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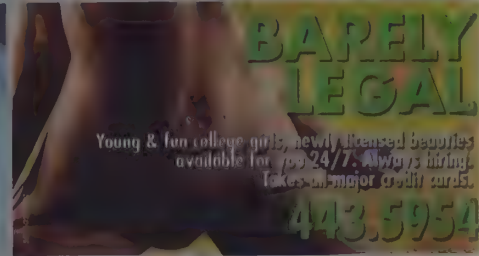
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SEE

Charm your man with fake chocolate

Are Nestlé Quik and Count Chocula the guy equivalent of champagne and roses?

IN LAST WEEK'S COLUMN, I TOLD YOU what women want. But we aren't the only ones who appreciate a little extra effort outside the bedroom when it comes to lovin'. Judging from the results of my informal survey asking the question "What's the sexiest or most romantic thing a woman has ever done for you?" guys also like the occasional sexy gesture... like a can of Nestlé Quik, for example.

"The most romantic thing my last girlfriend did for me was to buy me Nestlé Quik. It was romantic because it was specific to me. I like Quik. The gesture showed that I wasn't just another breathing, walking, talking,

"The most romantic thing my last girlfriend did for me was to buy me Nestlé Quik... I like Quik. The gesture showed that I wasn't just another breathing, walking, talking, warm-in-bed dildo."

warm-in-bed dildo. If there had been more such gestures, I might have stayed with her.

The occasional can of Spaghetti-Os, perhaps?"

"I met this woman in a bar in Toronto. We talked about all kinds of things, including my affinity for Count Chocula cereal. I forgot all about it until a few weeks later when I received a package in the mail marked 'Frag-

MY MESSY BEDROOM

JOSEY VOGELS

ile." It was a package of Count Chocula—no note or anything, just the cereal. It took me a while to figure it out, but I was totally charmed when I did."

The chocolate memories of childhood seem a popular aphrodisiac. Ah, some boys just never grow up....

beach sex I've ever had just resulted in a lot of sand up my butt. Helluva romantic story," though.

"The sexiest thing my girlfriend does for me is that, for four years now, she has worn a garter belt and stockings instead of pantyhose. It's especially sexy when she is not wearing any panties with them."

Wow—wouldn't they start to smell a little after four years?

"During fellatio once, a girl told me, 'You taste really good.' It really turned me on."

It's hot to know you're someone's favourite flavour.

"My girlfriend tipped the staff in

I'm happy this guy has found someone who, um, measures up.

"She loves my body and tells me all the time. It means a lot to me because I'm a bit overweight and have a gut, but she makes me feel like she genuinely is turned on by me. That turns me on."

Seems women aren't the only ones hauling body image baggage into bed.

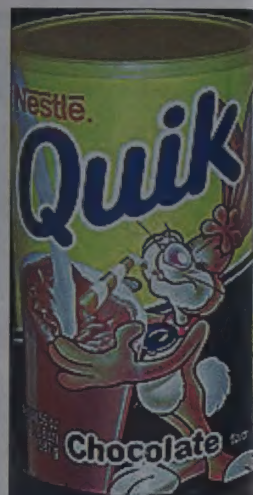
"My girlfriend and I live together but we're both actors and often get so busy we rarely see each other at home so once, she called me up at work and invited me for dinner at her house, pretending we didn't live together. Throughout dinner, she acted like we were new lovers just getting to know each other, asking me lots of questions about myself and stuff. It was hilarious but also very effective in making us feel close. It was like rediscovering each other."

Oh, those wacky theatre types.

"Before I met my girlfriend, I found a lot of women didn't spend a lot of time exploring my body. They would go right for the genitals before I was really turned on. My girlfriend spends a long time just touching and caressing my whole body, massaging, teasing, brushing across my pubic hair but never actually stimulating my penis. It drives me crazy."

And we aren't the only ones who like a lot of foreplay, either.

"I was bummed because my girlfriend was about to go away for a few



QUIK ROAD TO HAPPINESS?
Or disturbing sign of infantilization?

months. The night before leaving, she took me into the living room, tied me to a chair with scarves, blindfolded me and spent the next hour 'attending' to me. She obviously wanted to do something that would make me remember her while she was gone. I did. We're still together."

Bon voyage!

ANONYMOUS

"I drove with my girlfriend to Cape Cod. En route we bought a fresh loaf of bread and a bottle of Jack Daniels. Halfway there, we stopped at a beach and spent a couple hours laughing our asses off, taking bites off the loaf of bread and drinking Jack Daniels out of the bottle; then we made love in the dunes."

No one in real life actually gets to make love in dunes, do they? Any

Stowe, Vermont enough to set up a candlelit table in a ski gondola with chocolate fondue and champagne. We rode up and down for the last few lifts of the day watching the most beautiful snowy sunset imaginable."

I want to date this girl!

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GGG: an acronym that everyone should live by

Dan's handy checklist can help anybody become good, giving, and game

HEAR ME OUT. YOU'VE PUSHED THE IDEA THAT everyone must be GGG, or "good, giving, and game," and that people in relationships must be sluts for each other, and that women must perform oral sex. I agree that sexual satisfaction for both parties in a relationship is important. I think that is what you are trying to express. But that is not the message straight men are hearing. Straight men are hearing that they are entitled to whatever they want, whenever they want it, whether the women they're with like it or not. And any woman who objects is a horrible person.

Please set the record straight! A clarification from you is long overdue. Please let straight men know that women don't owe them anything. Men don't owe women anything. When a man wants something from a woman, it's her choice to give it. It's not her duty. And you have to be a decent person to earn it!

Please Say This

First off, PST, while it's true that I've "pushed the idea" that women must perform oral sex, I've also pushed the idea that men must as well. "Oral sex is standard," I wrote. "Any model that comes without it should be returned to the lot." That applies equally to both men and women, regardless of sexual orientation.

As for GGG, perhaps a clarification is in order. ExtraUgly.com is selling "Good Giving Game Girl" T-shirts and their website defines GGG as "the three key attributes of a good, freaky sex partner. As promoted by Savage Love. Buy it for all your favorite ho's."

Memo to ExtraUgly.com: GGG isn't just for girls, and being GGG doesn't make someone ya ho. Boys who are virgins on their wedding nights can be GGG and so can girls uploading amateur ATM porn from their dorm rooms. Here's what I wrote when I first coined GGG: "Good, giving, and game" is what we should all strive to be for our sex partners, as in, 'good in bed,' 'giving equal time and equal pleasure,' and 'game for anything—within reason.' (Please note that "within reason," selfish, demanding kinksters.) GGG is something straight women, straight men, lesbians, gay men, bisexuals, MTBs, FIMs, etc., should all strive to be.

Where we part ways, PST, is the "owe" issue. I happen to believe that we owe our sex partners a few things. Good personal hygiene, for starters, followed by a sense of humor, a willingness to meet our lovers' needs, and cleanliness sheets. And someone who's unwilling or incapable of meeting a partner's needs owes 'em permission to get those needs met elsewhere—safely and responsibly, within reason, and on a budget.

But these are merely my secrets for a happy, fulfilling, lasting relationship. Folks who prefer stressful, aggravating, short-lived relationships—ones characterized by shouts of "I don't owe you anything!"—are free to disregard my advice.

I'm a 28-year-old straight guy. My fetishes include getting laid and playing with boobs. Pretty vanilla. But when I masturbate, I can only bring myself to climax by dry-humping something: a pillow, the mattress, rolled-up comforter, whatever. I've never been able to masturbate "normally"—and not for lack of trying. But unless I'm rubbin' it against something, I just can't finish. I can and do blow from sex, head, and handjobs from women, but that's obviously when other people are involved.

Now, I'm happy to spend the rest of my life humping the sofa. My concern is this: Am I slowly ruining my cock? If I'm pounding a sofa while other guys are going at it with soft and oily hands, then I may be doing some damage down there, right? Over time, can I expect that this practice

SAVAGE LOVE

DAN SAVAGE

will result in a loss of sensitivity, or god forbid, an inability to perform?

Look Ma, No Hands

At 28-years-old, LMNH, you've been masturbating for how long now? Fifteen years? More? If humping a sofa hasn't ruined you already—if you can still come during vaginal and oral sex, and when you get handjobs from other people—then you're obviously not doing yourself any harm.

If you're concerned about the intensity with which you have to bang away at any given sofa in order to get off when you're alone, LMNH, you could experiment with edging. Bring yourself to the brink again and again, and gradually decrease the intensity of the stimulation as you proceed. Start out humping the couch across the room, but work toward barely grazing the couch with your cock. This isn't about retraining your cock or undoing any damage—I don't think you've done yourself any damage. It's about reassuring yourself that, yes indeed, you can come from stimulation that varies from intense to subtle.

And those folks doing it with fists? Not all of them are doing it "soft and oily." Some men who masturbate "normally" do themselves lasting damage by gripping themselves too firmly, aka "the death grip." Varying your masturbatory routine is a good idea whether you're using your fist or your sofa.

What's a good response to the extremely trite, clichéd statement "I'm not good at commitment?"

Sick Of Male Commitment Phobes

"Commit to pulling your dick out of me, then commit to getting the fuck out of my apartment."

I'm a 24-year-old female and I've been with my boyfriend for almost five years. We're transitioning to a long-distance relationship in January when he moves a hojillion miles away to go to law school. He's 28, an angel, and I want to have a baby. He doesn't want to have a baby, at least not in the foreseeable future, and he's made it clear that if I give him an ultimatum, he'll dump my ass. I'm longing to spawn, so I've decided to get pregnant by him and not tell him. He has nothing to do with birth control, never has, so my plan will succeed. I'm going to do this: That's not in question.

The question is, do I tell him? I'm not going to dun him for child support or anything, but I'd let him be as involved as he wants to be—pictures, visits, moving in together to raise the kid. I'm never going to tell him that I got knocked up on purpose. I could also theoretically pretend that the brat is someone else's, but that would require some fudging of dates. So what, if anything, do I tell him, and when? Thanks, love your brain.

Thanks for loving my brain, E., but I'm hating your ass.

Not only is what you're planning to do unfair to your boyfriend—who, just like a woman, has a right to decide when, whether, and with whom he would like to reproduce (and who, like most men, needs to be more proactive about birth control to protect his right to make that decision)—it's hugely unfair to any "brat" unlucky enough to drop from your twat.

E. But, hey, your mind is made up—you're doing this thing. And I'm not running your

letter to argue with you, E. I'm only running it in hopes that a certain 28-year-old who's about to go to law school a hojillion miles away from his 24-year-old bathilicrazy girlfriend sees it, recognizes himself, and dumps the lying little sociopath.

And yes, everybody, I realize this letter could be fake. But just in case it's not, here it is.

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